The NEW YORK
# CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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# The Xmas Issue

OF

# THE NEW YORK CLIPPER

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# FOREIGN PLAYS GETTING MOST OF BROADWAY THEATRE MONEY

## "Loyalties," English Production Playing to Capacity, "R. U. R." Guild Play Selling Out and Musical Attractions of Foreign Extraction All Doing Big Business

Foreign plays on Broadway are doing better than at any time in local theatrical history, there being no less than 17 imported productions now playing to capacity. This powerful array that includes "Loyalties," "Chauve-Souris," "R.U.R.," "Rose Berna," "Lady in Ermine," "Blossom Time" and "Orange Blossoms," are doing an excellent business the total of which completely eclipses any similar total of attractions written by American authors.

In the number of foreign shows mentioned above are two new-comers arriving this week, with great prospects. Henry Bataille's "The Love Child," opened Tuesday night at the George M. Cohan theatre. Another opening Tuesday night was A. A. Milne's "The Romantic Age," at the Comedy theatre. This play is predicted by those who are in the know to be one of the best things the English playwright has ever done. Still another recent foreign contribution to the American stage is Cecil Sorel and her French company in one week of repertoire, at the 39th Street theatre.

Indicative of the special favor that imported plays have found here this season are the box office receipts of some of the non-musical plays, and the longevity of the runs of the musical shows. John Galsworthy's "Loyalties," in its eighth week at the Gaiety, is playing to about an average of $14,500 weekly.

"Kiki" has been running at the Belasco for over a year, with no signs of weakening, to the tune of $15,000 weekly.

"Chauve-Souris," nearing a year's run, now at the Century theatre, is breaking all records raking in, unabashed, a $5.00 top.

"East of Suez" at the Eltinge theatre, is doing about $11,500 a week, which is above the average gross of the shows London presents.

"Blossom Time," having been in New York for over a year moved into the Century theatre, with a new inexpensive cast is another record breaker, doing over $15,000 with the aid of the cut-rate office.

"The Lady in Ermine," one of the imported operettas, at the Ambassador theatre, rode through a week that was bad for most attractions and grossed close to $15,000.

Where one foreign plays proves a disappointment, almost a score succeed. The one play from the Continent that did not get across when great things were expected of it, was the Equity Player's production of "Malvaloca" translated from the Spanish, and with Jane Cowl in the leading role. This failure is attributed more to poor judgment in not billing the star, rather than the play itself.

As a matter of fact American producers after a taste of foreign play success on Broadway last year, went across to the Continent and discovered some excellent authors. One instance of this is the Capek brothers, Josef and Karel, authors of "R.U.R." and "The World We Live In." Both their plays are satirical. and distinct novelties, incidentally playing to good houses.

Several foreign plays are now in the sticks and in rehearsal, being scheduled for local production soon. Among these are "Lola," from the German; "The Masked Woman" from the French; "Fields of Ermine," from the Spanish; "Revizor," from the Yiddish, and others. German plays of the new crop are still to be depended on, according to the plans of some producers, including the Selwyns, who are preparing a German drama of 42 scenes, newly entitled "Kreisler." The play met with phenominal success in Berlin.

The complete list of foreign attractions now in New York follows: "Loyalties," at the Gaiety; "East of Suez," at the Eltinge; "La Tendresse," at the Empire; "Banco," at the Ritz; "The World We Live In," at the Jolson; "R.U.R.," at the Garrick; "To Love," at the Bijou; "Rose Berna," at the Longacre; "The Love Child," at the George M. Cohan; "Six Characters in Search of an Author," at the Princess; "The Romantic Age," at the Comedy; "The Lady in Ermine," at the Ambassador; "Springtime of Youth," at the Broadhurst; "Blossom Time," at the Century; "Orange Blossoms," at the Fulton, (originally foreign) "The Yankee Princess," at the Knickerbocker; "Chauve-Souris," at the Century Roof; Mme. Cecile Sorel in repertoire, at the 39th Street; "Kiki," at the Belasco, and "Rain," at the Maxine Elliott was founded on W. Somerset Maugham's story "Miss Thompson," which places it on the foreign list.

Of the American plays the outstanding non-musical play is George M. Cohan's "So This is London," now in its 12th week at the Hudson Theatre, playing to a gross last week of $16,775.

### "PAINTED FLAPPER" CLOSES

"The Painted Flapper," a three-act comedy which has been playing through the Middle West headed for Broadway, closed on Saturday night in Indianapolis.

The piece played a number of one nighters and a week in Cincinnati and Indianapolis.

Charles MacDonald of Cincinnati put the piece out.

For some reason the painted lady did not attract audiences sufficiently large to warrant a further tour.

### MOVES UPTOWN—BOOSTS PRICE

"Molly Darling," the musical comedy which for the past ten weeks has been playing at the Liberty Theatre on Forty-second street, on Monday night moved into the Globe, several blocks uptown.

With the uptown move "Molly" became a more expensive production to witness, for while it ran at the Liberty at a top price of $2.75, it jumped to $3.30 at its opening at the Globe.

George White's "Scandals" left the Globe last week. His top price was $4.40.

### ARBUCKLE PICTURES SCRAPPED

Roscoe (Fatty) Arbuckle's career as a film actor is ended, in so far as the Paramount Picture Corp. is concerned. The company has been the distributor of the Arbuckle pictures since he went under the management of Joseph M. Schenck.

It was learned at the Famous Players-Lasky office this week that Paramount has decided to scrap the unreleased Arbuckle pictures which were held up at the time Arbuckle was on trial in the Virginia Rappe case and no attempt to exploit them would be made.

The pictures are "Gasoline Gus," "Freight Prepaid" and "Leap Year." They were held in abeyance during Arbuckle's trial. When he was discharged Adolph Zukor announced in the middle of April that the pictures would be put on the market, because he had confidence the American public would uphold the judgment of the court which exonerated Arbuckle. The first picture, in fact, had actually been booked at a leading Broadway house for the next week.

Due to the interposition of Will H. Hays, president of the Motion Picture Producers and Distributors of America, the pictures were withdrawn at the last moment. It was then believed in the trade that the distributors would merely wait until public opinion had evidently swung around in the rotund comedian's favor once more. Now, however, the pictures have been definitely retired.

Paramount is thus giving up a revenue that might have amounted to $2,000,000 a year, if Arbuckle had returned to his earlier popularity. It is giving up $500,000 in actual cash, as this amount is said to have been involved in the cost of making the pictures. Whether Schenck, Arbuckle's manager, would take over the pictures for distribution through other channels at a possible later date was not known.

### FILM ACTOR HELD

ATLANTIC CITY, Nov. 14.—James Callahan, moving picture actor and promoter, who was arrested on a charge of fraudulently obtaining money made by Mrs. Esther Vannucci, a hotel keeper of this city, has been released under $500 bail for a further hearing on November 21. Mrs. Vannucci, who alleged that she had invested money in Callahan Comedies, Inc., and that the company was untrustworthy, attempted to drop her charges, but Magistrate Paxson, to whom she made the request, refused to dismiss them until the outcome of the police investigation.

Detective Captain Ferretti said that the Callahan Comedies, Inc., was a Delaware corporation and that they made moving pictures in various states but that the pictures were never released. He said that Callahan started a similar enterprise here about two years ago which failed with a loss of about $25,000 to the shareholders. Callahan is believed to have sold about $50,000 worth of the stock in his present venture.

### CONCERT MANAGER TO DO PLAY

F. C. Coppicus, the concert manager, will next month enter the field of theatrical production and will present a musical comedy called "Lola," from the German "Die Tolle Lola." The piece is now running in Berlin, where Mr. Coppicus saw it last September.

The book is by Arthur Rebner and the music by Hugo Hirsch.

### "WHEEL OF LIFE" STARTS

STAMFORD, Conn., Nov. 13.—Elsie Ferguson opened at the Stamford Theatre Friday night in "The Wheel of Life," an English drama in three acts by James Bernard Fagan. She was supported by an excellent cast in the vehicle, which proved to be unusually well written and staged, with sufficient punch wherever it was needed.

The story of the play concerns the events in the lives of British military folk in India, especially the social side of course. Col. Dangan (G. T. Davis) has married a woman half his age with whom he is very much in love. His youthful wife, however, loses her heart to a captain. The captain foresees the inevitable result and applies for a transfer, much to the surprise of the Colonel, and others who suspect nothing. This practically comprises the first act, and some satire is included by way of introducing a civilian M. P., who is visiting the country for some first hand information.

Subsequently the wife of the Colonel (Elsie Ferguson as Ruth Dangan) is one of a party of civilians who are visiting a monastery in the northern part of India, her purpose being to see the captain if possible. He is commander of a small garrison, that is later attacked by the natives. When it seems that the natives will win the day, due to the garrison's lack of rations and ammunition, the captain and Mrs. Dangan pledge devotion to each other and are reconciled to whatever fate may await them. But the garrison is reached by a detachment of troops and the besiegers flee.

The couple agree to confess to the Colonel and after a divorce to go away together where they will not be known. The wife weakens at the crucial moment, when her tender-hearted husband, who believes in her, appears, and the captain also is overwhelmed with regret, his scheme seeming to him to be terrible and cruel. The philosophy of a Buddhist monk helps the woman in her ordeal, and she returns to her husband, whose illusion it would be a pity to destroy.

Miss Ferguson gave an effective performance as the wife of the Colonel, as usual, portraying the role with skilled artistry. The play has considerable action, as well as some pathos, passion and humor. Probably the lovers meeting in the monastery might be made a little less tense, but for the most part the play moved along smoothly and worked up to its varying climaxes well, holding the interest throughout.

### PANTAGES K. C. THEATRE ROBBED

KANSAS CITY, Mo., Nov. 13.—The Pantages Theatre here was broken into early Monday morning, the safe blown open and the entire Saturday and Sunday receipts amounting to over $11,000 stolen. Jack Dempsey, champion heavyweight, was headlining the bill, which accounted for the big receipts. No clue as to the robbers has been found.

### POLI'S RE-OPENING

WASHINGTON, D. C., Nov. 13.—Poli's theatre, the interior of which has been entirely redecorated at a cost of over $100,000 will re-open on November 27th. The "Revue Russe" will be the opening attraction.

# LIGHT OPERAS AGAIN IN DEMAND —REVIVALS DOING BIG BUSINESS

## Company Touring South Headed by De Wolf Hopper Breaks Attendance Records—Managers in Smaller Towns and Cities Report Big Demand for Opera Revivals

The craze for light opera which swept the entire country a quarter of a century ago is returning and a demand for a revival of the famous works of Gilbert and Sullivan is felt everywhere. Managers and theatre owners discouraged at the business of the traveling shows which play the one and two night stands state that their audiences will not patronize the cheap road shows billed at a high price but are enthusiastic over any mention of the light operas.

This is borne out by the record of the light opera company headed by De Wolf Hopper, which ran for several weeks in Baltimore and it now playing the south.

The revivals of the Gilbert and Sullivan operas at Baltimore were originally scheduled to run for four weeks but the business was so great that it continued for thirteen and left for an experimental trip through the south. So successful has this tour proved that it is to be continued and will cover the entire country and Canada as well. At Norfolk, Atlanta, Birmingham, New Orleans, Ashville, and other southern cities the business was remarkable. The Canadian tour, which will begin within a week or two, is looked upon as already a success for the innumerable inquiries regarding the coming engagement together with the advance sales indicate that the interest in the light operas is as keen in Canada as in the United States.

Through the south railroads have made up special excursion trains from the rural towns and districts and these have all been successful.

The Hopper company is considerable of a mystery to theatrical men. Hopper is over sixty-two years of age, but at the head of the light opera company is as big a hit as when over quarter of a century ago he toured with "Wang."

The company is playing "Pinafore," "Iolanthe," "Pirates of Penzance" Sousas' "El Capitan" and De Koven's "Robin Hood."

While New York may not see a revival of the old time operas, audiences have plainly shown that they are tired of the nonsensical revues and plotless musical shows. The success of such high class musical productions as "The Lady in Ermine," "Blossom Time," and others shows the direction the public taste is taking. Several operettas of these types are now in preparation.

### LENOX THEATRE SOLD

The Lenox Theatre, a 900-seat house on a plot 71.10 x 100 feet, at the southeast corner of 111th street and Lenox avenue, Harlem, was bought last week by Frederic Brown, of 565 Fifth avenue, and immediately re-sold to Joseph Leventhal. The broker was Isidore Lerner, head of the real estate department of the Lerner Blouse Corporation, 19 West 36th street. Brown is remembered for a seeming penchant for theatre properties, having this year purchased the Lexington Opera House, Grand Opera House and Lenox Theatre. The Grand Opera house was resold to Morris Glaser. When questioned as to his activity in theatre properties, Brown merely stated that he has no special preference for properties of that class but has bought when he considered them bargains.

The theatre was built eleven years ago by the Kramer Construction Company and is now under lease until August, 1925, to the Yiddish Players, a stock company. It is understood that the new owner, Leventhal, has intentions of purchasing a number of other theatres in or about New York.

### ANDERSON PRODUCING SHOW

John Murray Anderson, who staged "The Greenwich Village Follies," is now focusing his attention upon a new musical production which he will do on his own account and independent of Bohemians, Inc., producers of the Greenwich Village revue. The piece is tentatively called "The Cherry Tree," but will undoubtedly be retitled before ready for production. The book is by Fred Isham, lyrics by Mr. Anderson and music by Augustus Barrat.

Constance Binney, who has heretofore confined her stage activities to non-musical entertainment, will be featured in the piece. Anderson expects to have the supporting cast all set this week, and will place the show in rehearsal next week.

### CABARET IN THEATRE BASEMENT

Willie Leonard, brother of Benny Leonard, will open a cabaret and restaurant in the basement under the Earl Carroll Theatre Building on Seventh avenue. The place is expected to open on Thanksgiving evening.

A revue staged by Joe Ward will be put on, and dancing will take place on a floor arranged as a boxing ring. Many noted boxers of the past and present are expected to be there on the opening night.

### ALAN DALE SHOW STARTS

Alan Dale's new comedy, "Nobody's Fool," starring Henrietta Crossman, opened Tuesday night at the Shubert Theatre, New Haven, Conn. It is scheduled for Hartford, next, then Washington and Atlantic City.

The play marks Miss Crossman's return to the stage after an absence of five years. A part of the time she appeared in army shows, when the United States was at war. For the last two years, she has resided in Hollywood, Calif., where her husband, Maurice Campbell, is a director of motion pictures with the Famous Players-Lasky Corporation.

### "BAT" HITS ON SUBWAY

The number two company of "The Bat," Wagenalls and Kemper's theatrical gold mine, is cleaning up on the "subway circuit" of Greater New York. The piece has done such tremendous business that it has been allotted two weeks in each house it has thus far played. It has already completed two weeks' run at the Shubert-Rivieria and is now in its second week at the Bronx Opera House. The original company is playing to capacity in Boston, while other companies are getting equally good results on tour.

### "BARNUM" FOR THE MONTAUK

"Barnum Was Right," the new comedy by Philip Bartholomae, produced by Louis Werba, which was tried out in Atlantic City last week, will come to the Montauk Theatre, Brooklyn, on Monday evening, November 20. Werba manages the Montauk for the Erlanger interests, and perhaps loyalty to his patrons has prompted him to give them a glimpse of the new production prior to its Broadway presentation, which is scheduled for the following week, with the theatre to be decided upon later.

### GUILD TO DO EIGHT SHOWS

Theatre Guild plans call for "Peer Gynt" as the production next in line, following "R. U. R." Others to be done this season are: "The Lucky One," by A. A. Milne; an unnamed American comedy; Shaw's "The Devil's Disciple"; "Masse Mensch," by Ernst Roller; "The Voysey Inheritance," by Granville Barker; "The Tidings Brought to Mary," a medieval miracle play by Paul Claudel, and "The Guardsman," by Molnar. The total is equal to that of last year's—eight.

### SMALL MYSTERY UP AGAIN

MONTREAL, Nov. 13.—An echo of the famous Small mystery was heard here this week, when the sisters of the missing theatrical magnate, Miss May Florence Maude Small and Miss Gertrude Mercedes Small, unearthed in the course of their investigation as to the disposition of their brother's large estate, records showing that he had made a gift of $500,000 to his wife, the day before he disappeared. The sisters have instituted a claim for $7,200 for their maintenance under an alleged agreement with their brother four months prior to his disappearance.

A summary shows that the estate, which was first represented by the Capital Trust Company, to be worth $2,127,548.78, was subject to certain deductions, which brought its value to $1,347,235.69. The deductions are due to assets which did not belong to Small, having been included in the computation. It also includes the gift to his wife. The latter was made by Small in consideration of Mrs. Small relinquishing her dower rights in land and buildings used by Small for theatrical purposes, which properties he was about to sell for $1,050,000. The $500,000 payable to Mrs. Small represented one-half cash payment of $1,000,000. The papers on file show that efforts have been made to trace this fund.

Ambrose Small, wealthy theatrical magnate of Toronto, disappeared under mysterious circumstances on the night he had disposed of his theatrical interests, the latter part of 1919. It is said that he had over $1,000,000 in his possession at the time he disappeared. Neither Small or the money has ever been located. The authorities believe he was murdered for the money. Several arrests have been made in the case since, but none have ever definitely settled the mystery.

John Doughty, who had been secretary to Small, was apprehended and sentenced for the theft of $105,000 worth of Liberty Bonds, in 1920. At that time the authorities tried to pin the murder of Small upon Doughty, but had insufficient evidence to make a case against him on this count. However, he was sentenced to seven years' imprisonment for the theft of the bonds.

### FIXING UP "YANKEE PRINCESS"

The book of "The Yankee Princess," playing at the Knickerbocker Theatre, is being re-written in parts, the object being to strengthen the piece, especially the comedy end of it. Daily rehearsals have been called, in effort to better the production which, according to box office figures is not doing as well as was expected.

### "TOWN TALKING" OPENS

"The Whole Town's Talking," by John Emerson and Anita Loos, was presented by A. H. Woods at the Hempstead Theatre, Hempstead, L. I., on Monday evening. The cast included, John Cumberland, Vivian Tobin, Sidney Greenstreet, Gladys Frazin, Jessie Ralph, Harold Salter, William Roselle and others.

### COLLEGE PLAYERS OPENING

The Washington Square College Players of New York University will open their third season with the first of five subscription productions, Saturday evening, November 18, with three one act plays selected from a repertoire of twenty-five. The performances will be given in the new Little Theatre at the Washington Square Center of New York University.

### "ZENO" REHEARSING

"Zeno" a three-act play by Joseph F. Rinn has been accepted for immediate production by the Hampton Play Corporation and is now in rehearsal under the direction of Lawrence Marston.

It will be tried out of town during the week of December 4 and will later be brought into New York.

### EDNA HIBBARD IS BANKRUPT

Edna Hibbard, an actress in the Nora Bayes musical play "Queen of Hearts" now playing at the George M. Cohan theatre has filed a petition in bankruptcy. Liabilities are listed at $3,393 with no assets.

### PHILA. BUSINESS IMPROVES

PHILADELPHIA, Nov. 13.—Business, which has been unusually bad here since the beginning of the season, took a slight turn for the better last week. The entrance of two new musical pieces may have broken the spell. At any rate, Ziegfeld's "Sally" found worthy competitors in "The Bunch and Judy" and "Daffy Dill," the Frank Tinney show. Of the non-musical pieces, Marjorie Rambeau in "The Gold Fish" was easily the leader.

Hold-overs will hold down the "boards" this week, without a single new attraction slated. However, at least three of the current pieces will fold their tents at the end of the week to mak way for as many successors.

"Sally," which has been leading them all for several weeks, with the weekly gross hovering around $30,000, is in its final week at the Forrest. The illness of Marilyn Miller, the star of the piece, did not visibly effect the box office takings last week. Mary Eaton proved a worthy substitute and was welcomed with due acclaim. "Good Morning, Dearie," the Dillingham musical piece, which did remarkably well in New York, but did not seem to catch on in Chicago, will follow "Sally" into the Forrest next week.

"The Bunch and Judy," another Dillingham production, which opened last Monday at the Garrick, and has played to good business, will depart at the end of the week, swapping residences with "Molly Darling," the Moore-Megley musical production now at the Globe Theatre, New York.

Frank Tinney in "Daffy Dill," also credited with having a prosperous week, has another to go at the Shubert, with "Tangerine" announced as the succeeding attraction, thus keeping the batting average for musical productions at this house up to par. Julia Sanderson, who is a strong favorite here, heads the cast of the Carle Carleton show.

"Blossom Time," which started off like a winner at the Lyric, seems to have taken the toboggan. The early demand for the operetta has not been sustained and it may depart at any time, although nothing has been announced to succeed it. The operetta may have gotten a better break had it not been wedged between a couple of penant winners like "Sally" and "The Bunch and Judy." The entrance of the latter piece was keenly felt at the Lyric box office.

Marjorie Rambeau in "The Gold Fish" got a good start at the Walnut last week and is being held over. There being nothing else in sight for that house, it is reasonable to expect that the run will be continued just so long as business warrants the retention of the piece.

Francine Larrimore in "Nice People" has entered upon its third and last week at the Broad. The piece had gone in for an indefinite run. A marked drop in the gross last week prompted Sam Harris to take it out this week. Henry Miller and Ruth Chatterton in "La Tendresse," coming direct from the Empire, New York, will follow it in Next Monday.

"Just Married" has settled down for a run at the Adelphi. The piece did remarkably well on its first week and will be held here as long as it can wield its magnetic charm over the Quaker City playgoers.

Mae Desmond is doing well with her stock venture at the Desmond Theatre. The players are offering a revival of "Madam X" this week.

Joseph M. Gaites unit show, "Gimme a Thrill," comes to the Chestnut Street Opera House, with Barney Gerard's "Town Talk" to follow next week.

The San Carlo Opera Company will inaugurate a two weeks' tenancy at the Metropolitan Opera House next week, headed by Dorothy Jardon and Anna Fitziu.

### PLAYHOUSE IN DARK

CHICAGO, Nov. 13.—Percival Knight's comedy "Thin Ice," which was billed to open at the Playhouse, has been cancelled and the theatre will be dark for a week. On November 20 a play called "The End of the World" will make its Chicago debut. In the cast are Alexandria Carlisle, William Morris, Vincent Serrano and Alphonz Ethier.

# SHUBERTS PLANNING RETURN TO STRAIGHT VAUDEVILLE BILLS

## Nine-Act Bill Said to Be Decided Upon to Supplant the Unit Shows—Few Doing Good Business—Headliners Bracing Them Up

A reversion to a straight vaudeville program of nine or ten acts to supplant the present combination unit shows will undoubtedly be the policy of the Affiliated Theatres Corporation early in the new year. Although a veil of secrecy enshrouds the series of conferences that have been going on in the Affiliated headquarters this week, it is understood that Lee Shubert has suggested such a change. Shubert and I. H. Herk and others high up in the Affiliated have had their heads together several days during the past week in an attempt to put Shubert Vaudeville on its feet.

It is an open secret that Lee Shubert has been anything but pleased with some of the unit entertainments. He had given carte blanche to others in seeing that the shows were up to muster, solely prompted to such action with a view to dispelling the idea that he would make the new venture a one-man affair with himself as the man. Shubert's other theatrical interests weighing heavy upon him, he preferred to have the showmen choose their own officials, handle things their own way, with himself contributing nothing other than a watchful eye and paternal wing to the circuit. From all accounts things did not come up to expectations. Hence Mr. Shubert has taken hold as field general and is determined to put over the vaudeville idea at any cost. He will give the matter considerable attention for the next few weeks, and if the unit shows do not catch on sufficiently to warrant retention, it is said he will again adopt the policy of straight vaudeville.

Complaints from out-of-town theatre managers, who were housing the unit shows, to the effect that the majority of them were too weak to stand up against heavy opposition, have prompted immediate action. A censorship committee will be formed this week and its representatives will tour the circuit, suggesting changes here and there wherever found necessary to strengthen the shows. If the changes are not made, the shows will be hauled in. Theatres of the circuit will also be studied and weak stands eliminated and others procured to replace them. With Shubert at the helm the morale of the show owners is said to have soared to higher angles than ever. They at least feel that he will find out just what's what and will either continue the units or call them off for all time.

This scheme of things is said to have had a double effect with the unit owners. Those having good shows and not grossing sufficiently to get out from under are embracing this idea, while the owners of weak outfits have been thrown into panic. Should the units be abandoned, the pulling shows could be "dressed" with a book and additional musical numbers and propelled over the Shubert circuit as legitimate attractions.

Already several are planning upon this program despite the future of the circuit. Davidow and Le Maire are having a book and score written for "George Jessels Troubles," while Barney Gerard and others are also making preparations to be set with shows, should the unit idea be suddenly abandoned.

Two more theatres were lopped off the unit circuit this week. They are the Lincoln and Central Theatres in Jersey City, which had been playing the units on a split-week policy, with vaudeville and pictures being utilized the other half of the week. Beginning next Monday the theatres will play split-week vaudeville, booked out of the Fally Markus office. This will give them but one theatre in New Jersey, that being the Shubert in Newark.

The quest for "draw" names continued last week. Cecil Lean and Cleo Mayfield are appearing as added starters with Arthur Pearson's "Zig Zag" at the Central this week. Whether they will continue with the show is problematical inasmuch as they are to head a revue of their own.

Nora Bayes, whose starring vehicle, "Queen o' Hearts," stopped at the Cohan last Saturday night, jumped into Henry Dixon's "Midnite Revels" in Boston this week and is expected to continue with the show. Irene Castle did not continue with "Facts and Figures," inasmuch as Eva Tanguay had been previously signed up. There was some talk this week that the dancing star was dickering with the Keith offices. Should they fail to meet her terms, it is probable that she will hitch her wagon to the Affiliated and take out "Steps and Styles" as a unit.

Wesley Barry, the motion picture star, has also been pressed into service as an added attraction with one of the units, with Benny Leonard, the light weight champion, as a possibility for another.

These "draw" acts, the idea of which originated at the Central Theatre, New York, are said to be an additional burden upon the producer. It has been pointed out to him that all shows must have one to get any money at the Central in face of the strong opposition of Keith's Palace and Loew's State. The new two-dollar top at the Central was to have solved the additional expense problem, but many of the producers playing the house have not yet become reconciled to the two-for-one idea which is being employed as a business getter. In other words, slips have been distributed throughout the financial district offering two tickets for the price of one. The producers do not understand by what mathematical gymnasts the gross is bettered. However, they are compelled to stand the gaff of the feature act which sometimes runs in the neighborhood of $2,000. This two-for-one policy has been utilized in other cities, and while felt by attractions there, has not dipped into the gross as deep as at the Central.

Perhaps a number of these things will be remedied under the new program. At any rate dissatisfaction is at a boiling point and just what will be accomplished to keep it from bubbling over remains to be seen.

### MARY EATON TO HEAD No. 2 SALLY

Mary Eaton, the dancer, who did so well in the title role of "Sally" during the illness of Marilyn Miller, will head a second company of the piece.

This will not be attempted, however, until Ziegfeld has launched Fannie Brice in her new musical comedy. Ned Wayburn, who is scheduled to stage the piece, is at present tied up with Morosco's production of "The Little Kangaroo," in which James T. Powers is to star, and will evidently not be free to do the Brice show until the latter part of the month. Since Wayburn is official stage director for Ziegfeld, the staging of the number two "Sally" will undoubtedly fall to him. The first edition was staged by Edward Royce.

### WARNS FOREIGN ACTORS

Equity has received an official communication from the Actors' Federation of Australia which contains, among other information, a warning to all actors engaged to play in legitimate productions in Australia to have written into their contracts the exact part to be played. Foreign actors are also warned that the Federation expects all of them to become members if they play in Australia. The Federation claims to include in its membership fully 97 per cent. of the actors in Australia, the only ones not belonging being foreign performers. Federation members, when traveling to England or America, are also advised to join the actors' unions in these countries before they appear professionally.

### FIVE NEW SHOWS FOR BOSTON

BOSTON, Mass., Nov. 13.—No less than five New York dramatic, comedy and musical successes open here tonight, making a sort of second crop of the season for Boston. Of the five, probably the weakest production is the musical show, which will undoubtedly find it hard to compete with such dramatic hits as "Anna Christie" and "He Who Gets Slapped." The straight comedy offerings, "Captain Applejack" and "It's a Boy," may prove a surprise and overtake all of it's competitors in so far as the box office receipts are concerned. For the season doesn't seem to be far enough advanced for interest in the heavy shows, and the musical plays may suffer by comparison with the two musical productions that left last week, the "Music Box Revue" and "Little Nellie Kelly," the Cohan knockout.

Pauline Lord, in Eugene O'Neil's great play, "Anna Christie," will open for three weeks only at the Plymouth Theatre tonight. The entire original cast will be seen with Miss Lord. Evening prices range to a $2.50 top.

Richard Bennett, in the Theatre Guild's production of "He Who Gets Slapped," opens tonight at the Hollis Street Theatre. A limited engagement is also announced with this show. If the above two dramatic hits do not appeal to the public then Boston may be said to be doing Chicago's stuff.

Mary Nash and Wallace Eddinger open at the Tremont Theatre tonight in the comedy hit "Captain Applejack." If the second act of this show does what it is expected to do to the patrons, then this comedy will probably outlive all of the shows opening here this week and more.

Wm. Anthony Maguire's comedy, "It's a Boy," comes to the Selwyn Theatre tonight, and is expected to stay for an indefinite period. The same cast that played in New York is with the show, which insures an excellent performance.

George White's "Scandals of 1922" is the new musical arrival opening tonight at the Colonial Theatre for a run of four weeks. A Paul Whiteman Orchestra is advertised, but nothing made of the personal appearance of Whiteman, who probably remained in New York. No higher price is asked for the matinee performances, which is a $2.00 top, same as the other shows.

This is the last week of the San Carlo Opera Company at the Shubert Boston Opera House, and the second week of the "Beggars' Opera" at the Fine Arts Theatre.

### NEW THEATRE FOR 46TH STREET

Plans have been completed for a new theatre to be built by the Vermont Estates Corporation, at 236-250 West 46th street. According to the blue-print drawn by Herbert J. Krapp, architect, a five story structure will be put up, two stories comprising the theatre and three upper floors an office building.

The property was acquired from Marc Klaw Inc., who originally bought it from the Astor estate. Officers of the Vermont Estates Corporation are: H. Stone, L. and A. Pincus, and M. L. Goldstone. Marc Klaw Inc., are said to have realized a profit of $100,000 on the deal.

### McVICKER MANAGER RESIGNS

CHICAGO, Nov. 10.—S. Barrett McCormick, whom Jones, Linick and Schaefer brought down from the Circle Theatre in Indianapolis, to become Director General of the new McVicker's Theatre, has resigned. It is understood that Mr. McCormick left for New York during the middle of the week without making any statement. An announcement will be made next week as to his successor. McVicker's has only been open two weeks.

### NEW SHOW AT ROCKWELL

"Saucy Bits of 1922," a new floor show devised by Al Herman and staged by Ted Riley, opened at the Rockwell Terrace, Brooklyn, last Monday night. Included in the list of principals are Gertrude Parrish, Pearl Yale, Earl Booth, and Bessie Gros. There is also an octette of beauties who appear in the ensemble numbers and musical interruptions.

### EVELYN NESBIT IN CONTEMPT

Evelyn Nesbit was adjudged in contempt by Vice Chancellor Ingersoll in Atlantic City last week for having violated an order restraining her from appearing there as a cabaret entertainer.

Miss Nesbit was restrained from acting as entertainer and hostess in the Palais Royal Cafe in that city in a suit by Henry Martin, rival cafe owner, who alleged that by so doing, she broke a contract with him.

It developed at the hearing, held last Thursday, that Miss Nesbit was a partner of Max Williams in the Palais Royal, acting as hostess and taking charge of the entertainers. When the restraining order was issued, she testified she gave up these duties, but was in the cafe each evening as a "guest."

Detectives for Martin testified, however, that they had seen her visit tables of patrons and dance, drink and smoke with them.

Vice Chancellor Ingersoll held a person could not be a guest in her own establishment. He declared it had been proved she visited the cafe nightly and while, not actually participating in the entertainment, she had of necessity been a hostess, which was clearly prohibited by the order.

Miss Nesbit now faces jail or a heavy fine. The judge will pass sentence at a later date.

### SUNDAY FILM SHOWS BARRED

MEMPHIS, Tenn., Nov. 13.—Chancellor Peres yesterday held that Sunday moving picture shows were illegal in Tennessee and subject to be stopped by the injunction process, and he issued an injunction against their operation on Sunday, but the matter is in such shape that there is hardly a chance that the order will go into effect at once. It is a foregone conclusion that the case will be appealed, and the consensus of opinion among the attorneys who have looked into the case is that the appeal will suspend the action of the injunction until the higher court shall have acted.

The ruling of the chancellor against Sunday shows was clearly on the law as he saw it, and not as he felt, for he spoke from the bench of how he and his family enjoyed the Sunday afternoon shows regularly and he also spoke of the fact that the houses were used for Sunday morning religious services, as he himself had preached there frequently.

### "MOLLY DARLING" AT GLOBE

"Molly Darling," the Moore-Megley musical piece which was forced out of the Liberty Theatre this week by the incoming of George M. Cohan's "Little Nellie Kellie," to play an open week at the Globe Theatre, may remain there indefinitely.

Charles Dillingham's new musical piece, "The Bunch and Judy," will not come in next week as per schedule, but will remain out for several more weeks, during which it will be considerably strengthened prior to making its metropolitan bow.

The "Molly Darling" show has been billed for Philadelphia, but it was said that a switch of bookings would be made early in the week in order to keep the Moore-Megley show at the Globe until the Dillingham piece is ready to come in.

### TREVOR SUED FOR ROYALTIES

Norman Trevor, atcor, is named as defendant in a suit filed against him by Chester B. Fernald, of 1476 Broadway, for $539.53.

The complaint alleges that on March 14th, last, Mr. Trevor contracted to pay royalties on a certain stage vehicle not named, and that the amount sued for is due as accrued royalties.

### COLORED CIRCUIT FORMING

The Lincoln Play Corporation, of Atlantic City, has been incorporated under the laws of New Jersey for $100,000 to operate a chain of theatres to be devoted exclusively to negro entertainment. The first house will be built in Atlantic City. John D. Day is general manager of the enterprise.

# AMUSEMENT STOCKS DROP FROM LAST WEEK'S PRICES

## Famous Players and Orpheum Slump—Loew's Affected the Least —Big Trading in Famous Players Indicates Move to Depress Price Is On

The uncertain condition of the stock market following the recent elections is reflected in the amusements stocks. The trend of the entire market with one or two exceptions was downward and the big three in the amusement world went along with the rest of the stocks. Loew's, Famous Players and Orpheum were all from ¼ to 4⅜ points off from their last week's marks.

The biggest slump was suffered by Famous Players-Lasky. This stock had held firm most of last week at 94. This week found it sliding, opening on Monday morning at 91½ and closing the same day at 89⅝, a loss of 1⅞ points for the day. 14,800 shares changed hands during the day's trading which is several thousand more than changed hands all last week. This makes it seem as if there were a definite bear movement under way trying to depress this stock. No reason for the depression has reached the public as yet and those who make a study of market conditions are at a loss to account for the flurry. There has been a pool at work protecting Famous Players whenever a raid was threatened but the rush of selling orders Monday evidently found the pool unprepared with the consequent falling off. The slump is by no means bad and the next day or two may see a decided recovery.

The next biggest sufferer was Orpheum circuit stock.

From 23 last Monday it fell off to 19¼ this Monday. This was 7/8 off the morning opening. This is a loss of 3⅞ points in a week with two holidays intervening. Monday saw 2,900 shares change hands. This is a thousand more than last week. Whether this is due to the election returns in the middle west and far west or to some other cause as yet unknown cannot be decided without inside knowledge. The high protective tariff, it was thought, would immediately find a reflection in a barometric rise in the industrials and business conditions, especially in the west, would begin to improve. Improving business conditions, would, according to past experience, be indicated in rising amusement stocks. This has not been the case with Orpheum and the others. Of course, it would take an exceptionally strong stock to withstand the bearish pressure the whole market has been subjected to, and, with the struggles of the amusement world to hold its own the last two seasons, amusement stocks could not be considered in this light.

Loew's held comparatively firm. only a quarter off from last week, closing Monday at 18¾. Goldwyn held around 6¼.

There is a rumor current in Wall Street to the effect that Will Hays was about to resign and that the movie industry is not finding it easy going. The basis for this rumor was probably found in the report that the moving picture industry was off $180,000,000 last year. Nevertheless Famous Players, according to reports, is earning well over its dividend rate.

### "KEMPY" IN CHICAGO

"Kempy," the comedy by the Nugents, which has enjoyed a long run, closed at the Belmont Theatre last Saturday night. The piece opened its road tour at the Selwyn Theatre, Chicago, last Monday night.

"A Clean Town," another piece by the Nugents, tentatively scheduled to follow "Kempy" into the Belmont, was held off as not being quite in shape for its metropolitan bow, with "Thin Ice" moving over from the Comedy to bridge the gap. It is expected that the new Nugent show will be brought in two weeks.

### ANOTHER MYSTERY PLAY

The "Masked Man," a new mystery play by Major C. Anderson Wright is now rehearsing and will open within the next week or two. In the cast are: Fred Tiden, Helen Holmes, Jerome Lawler, Dorothy Gale, Edward Fielding, Florence Earle, Ford Fenimore, Albert Sackett, Elizabeth Irving, Holley Pott, Erin O'Brien Moore, Edward Power, Granville Palmer, Constance Hope, Paul Hinrichs, Sam Lovett, William Morran, Harry Southern and Dan E. Hanlon.

### COMMUNITY THEATRES, INC.

The Community theatre, Winnipeg, Canada, has been incorporated with $5,000 capital for the sole purpose of producing only plays written in Canada by native dramatists. This action is said to be but one expression of a movement now on foot in Canada, to promote Canadian patronage of Canadian theatre talent, publications, etc. At the present time, Canada for entertainment depends almost entirely upon the American producer.

### "ABIE'S IRISH ROSE" IN STOCK

"Abie's Irish Rose," the comedy by Ann Nichols, playing at the Republic, will also be seen in stock next week at the President Theatre, Washington, D. C. Henry Duffy, who operates the stock company, is the husband of Miss Nichols. The run is scheduled for four weeks. Harry Shuttan, who assisted Miss Nichols in staging the piece here, will also stage the Washington presentation.

### "MERCHANT OF VENICE" OPENS

BALTIMORE, Nov. 13.—The much-heralded opening of David Warfield as Shylock in "The Merchant of Venice," under the direction of David Belasco, occurred tonight at Ford's Theatre here. The production was made under the personal supervision of Mr. Belasco and has a cast of 174 persons. Incidental music has been supplied by Norman O'Neill, the settings are unusual and the costuming rich and true to historic detail. The production is playing at a $3.00 top price.

Those seen in the support of Warfield are Philip Merivale, A. E. Anson, Ian MacLaren, Walter Percival, Herbert Grimwood, Albert Bruning, Horace Braham, Reginald Goode, Herbert Ranson, Fuller Mellish, Charles Harbury, Percival Vivian, Morris Straussberg, Edward H. Wever, Edward Crandall, Ward de Wolfe, Mary Servoss, Mary Ellis, and Julia Adler.

### LEIGHS WIN SALARY SUIT

Bert and Elizabeth Leigh were awarded judgments to the amount of $372.80 and $65.30 respectively against Jane and Erwin Connolly of the Jane Connolly and Company vaudeville act. The Lehigh instituted suit about a month ago for two weeks' salary each, having been discharged from the act without the customary two weeks' notice.

Judge Davies of the Third District Municipal Court, held that an oral agreement of two weeks' notice was as good as a written contract, inasmuch as such is the general custom. The Connollys put up the defense that the Leighs quit the act. Edward C. Raftery, of O'Brien, Malevinsky & Driscoll, was attorney for the Leighs.

### 426 PLAYS FOR ONE PRODUCER

Of 426 plays submitted to one producer in the last two months, only 28 were retained for further consideration and it is believed that the number of lucky ones will finally be reduced to two by elimination of the other 26 because of the ills plays are subject to, and the changing taste of the public.

### EQUITY BALL TO BE BIG AFFAIR

From all indications the fourth annual Equity Ball scheduled for Saturday evening, November 18, in the grand ballroom of the Hotel Astor, will eclipse all predecessors insofar as social brilliance and theatrical novelties are concerned.

George Le Guere, who had charge of the affair, has toiled laboriously in evolving a series of features that are calculated to surpass anything ever previously attempted at a function of this sort. Mr. Le Guere has had the able support of Hassard Short and many prominent actors and actresses, who are shouldering the burdens of sub-committees in addition to contributing their individual talents to the unusually good program to be given in conjunction with the ball.

The advance sale of tickets and boxes are said to have surpassed all expectations. The latter were entirely sold out two weeks before the date of the ball. Prominent among the box holders are Laurette Taylor, A. H. Woods, Regan Hughston, the Lambs Club, Peggy Boland, Florence Reed, Grace La Rue, Jack Henderson, Hassard Short, Ethel Barrymore, the Players' Club, Vivienne Segal, Wilda Bennett, Barney Bernard, James Kirkwood, Harry Allen, Otto Kruger, Alfred Seligsburg, John Willard, Ruth Shepley, Irving Berlin, Mrs. Sam Harris, Charlotte Greenwood, Thomas Meighan, Eddie Dowling, Ann Mason, the Theatre Guild, Edmund Breese and Margaret Wycherly.

The dominant feature of the entertainment program will be a gala pageant, "Women of Equity," which will be led by Ethel Barrymore, symbolizing the "Spirit of Equity," and include one hundred stars. The feature has been devised by Joseph Herbert and Henry Hadley and will be staged by Hassard Short.

"Mothers of Equity" is another feature of the bill. This will introduce a trio of the best known mothers of the stage, including Mrs. Thomas Whiffen, Mary Carr and Esther Banks.

Musical comedy will be amply represented by "The Midnight Jollies," which will be presented by a cast that would spell bankruptcy for any single producer. This feature will be patterned along stabilized revue lines, differentiating from the usual routine only in that each star will do something entirely away from that in which we have been accustomed to expect from them. Among those who will participate in this section of the program are Amelia Allen, Mrs. Irene Castle and William Reardon, the Dolly Sisters, Jack Donahue, Carl Randall, Rath Brothers, Savoy and Brennan, William Seabury, Queenie Smith, Vivienne Segal, Hal Skelly, Rudolph Valentino and Winifred Hudnut Valentino.

Paul Whiteman's Orchestra and the Equity Orchestra, the latter directed by Frank Tours, will alternate in contributing the dance music.

### ARRESTED FOR SUNDAY CONCERT

BINGHAMTON, Nov. 13.—Harold F. Albert, Recreational Director of the Endicott-Johnson Corporation, was arrested on Sunday afternoon for staging a concert of John Philip Sousa's Band at which an admission was charged, in alleged violation of ordinances governing the observance of Sunday.

Following the arrest George F. Johnson, president of the Endicott-Johnson Corporation, announced that he is prepared to fight the so-called Sunday blue laws to a finish in the courts, and Sousa issued a statement in which he declared there was more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.

### SCRANTON WANTS TO SEE "STEVE"

When it was announced that Eugene O'Brien, film star, would play only three Pennsylvania cities while on tour with "Steve," the vehicle in which he returns to the legitimate after an absence of years, Scranton theatre-goers banded together with the intention of bringing him to the Academy, that city, for Nov. 20 and 21. Subscriptions to seats are being asked there, to guarantee O'Brien a full house and influence his managers to include Scranton.

### NEW SHOWS FOR CHICAGO

CHICAGO, Nov. 11.—Six theatres will close their current attractions tonight. Four of these will relight their houses next week with new productions, one will go over to the silent drama and the other will remain dark for one week, pending the arrival of a new offering the week following.

Chicago is still enjoying mild weather, almost too nice to entice people from outdoors. Some shows that should have prospered have suffered accordingly.

"Good Morning, Dearie," which leaves the Colonial tonight, will end its engagement here. The house will remain dark until Tuesday night, when "The Music Box Revue" will make its bow to Chicagoans.

Mrs. Leslie Carter and John Drew will withdraw from the Selwyn and "Kempy," with Grant Mitchell and The Nugents, will open here Monday night.

"Shuffle Along," the long-promised colored revue, follows Jobyna Howland at the Olympic.

Irene Bordoni enjoyed a prosperous three weeks at the Powers and will be followed by Nance O'Neil in "Field of Ermine."

The "Revue Russe" did not take here and leaves tonight for the east. The playhouse will not reopen its doors until a new play called "The End of the World" arrives, which will be a week later.

Ed Wynn closes his engagement at the Illinois and this famous old playhouse will house one of D. W. Griffith's latest film plays, "One Exciting Night," on Monday evening with a top price of $1.00. Al Jolson is still packing them in and could remain much longer than the time allowed him. Frank Bacon is going into his sixty-fourth week at the Blackstone. "Thank U," another success of Messrs. Smith and Golden, is doing nicely at the Cort, and the other production belonging to this firm, "The First Year," with Frank Craven, had a splendid opening at the Woods and looks like it will remain here a long time.

"The Cat and the Canary" is still doing good business at the Princess.

George Arliss in "The Green Goddess" is nearing the end of his run at the Great Northern and will depart from here in two weeks, to be followed in by Jack Lait's "Spice of Life." Business at the new Harris, where "Six Cylinder Love" holds forth, is holding up to expectations. Next week will be the final one for Leo Ditrichstein at the La Salle, where he has enjoyed a good run. William Hodge will return to this playhouse on the 19th in a new production, "For All of Us."

"The Hairy Ape" has been doing well at the Studebaker, but can only remain here two weeks more owing to future bookings at this house.

### JOHNSON'S MOTHER DEAD

WHEELING, W. Va., Nov. 14.—Mrs. Lucy Emery, mother of Fred E. Johnson, manager of the Court Theatre here, died at the home of her daughter, Mrs. E. E. Cleveland of St. Paul, Minn., on November 7 of Bright's disease and dropsy. Mrs. Emery was in her 77th year at the time of her death. The remains were taken to Kent, Ohio, and buried on Thursday, November 9.

### PLAY FOR LAURETTE TAYLOR

Laurette Taylor, who recently has been at work on the film version of "Peg O' My Heart" will be seen on the speaking stage shortly in "Humoresque," a dramatization of Fannie Hurst's picture success.

## ALFARETTA SYMONDS

The photo on the cover of this week's issue is that of Alfaretta Symonds, who is featured in this season's "Maids of America." She is an artist fully worthy of that honor in every respect. Miss Symonds, in addition to her beauty and pleasing voice, is an actress of no mean ability, as she shows in "A Tale of China."

Miss Symonds was formerly featured with Fred Irwin's "Big Show."

Following the usual burlesque season, she is going into vaudeville with an act being written for her.

# SENSATIONAL OPENING FOR METROPOLITAN GRAND OPERA CO.

## House Packed from Orchestra to Roof and Speculators Reaped a Fortune—Tickets Sold as High as $100 and Hundreds Were Turned Away

The Grand Opera Season for 1922-23 opened at the Metropolitan on Monday night with that historic house filled to capacity from the diamond horseshoe to the cheaper seats under the roof. Some of the seats found their way into the hands of speculators and commanded prices as high as $100. The streets were crowded for hours before the doors opened and there was a wild scramble for tickets.

For the opening performance Puccini's "La Tosca" was presented with Mme. Marie Jeritza, the Viennese soprano who last year created a sensation and whose prominence is believed to have been the cause of Geraldine Farrar quitting grand opera, singing the title role.

Antonio Scotti, acknowledged to be the greatest portrayer of the role of Scarpia in the world, having had that assignment at the Metropolitan for about twenty years, was again heard in the part. To Giovanni Martinelli fell the role of Mario. Martinelli is now the leading tenor of the Metropolitan.

General Manager Giulio Gatti-Casazza and the committee have picked a strong program for the coming season. This week's program, with the casts that will be seen in the various operas is "Boris Godunoff" with Chaliapin, Mmes. Matzenauer, Dalossy, Delaunois, Perini and Wakefield, and Messrs. Harrold, Mardones, Bada, Audisio, Paltrinieri, D'Angelo, Reschiglian, Picco, Schlegel and Ananian. Mr. Papi will do the conducting.

Thursday evening "L'Amore dei tre Re" will be sung by Mmes. Bori, Anthony, Robertson, Wakefield, and Arden, and Messrs. Edward Johnson, who is making his first appearance with the company having been formerly a member of the Chicago Opera Company, Danise, Didur, Paltrinieri and Audisio. Mr. Moranzoni will conduct.

The first revival of the season will take place on Friday when "Der Rosenkavalier," Richard Strauss's Opera, is sung with a cast consisting of Mmes. Easton, Jeritza and Sundelius, and Messrs. Paul Bender, Gustav Schutzendorf in the principal roles and Mmes. Howard, Robertson, Anthony, Bradley, Wakefield, and Tindal and Messrs. Harrold, Meader, Bada, Audisio, Paltrinieri, Schlegel and Gustafson. Mr. Bodansky will wield the baton. This is the local operatic debut for Messrs. Paul Bender and Gustav Schutzendorf.

The first Saturday matinee opera will be "Mefistofele" with Mmes. Alda, Peralta, Howard and Perini and Messrs. Gigli, Chaliapin, Bada and Paltrinieri, Mr. Moranzoni conducting.

The popular Saturday night bill will be "Samson et Dalia" with Mme. Matzenauer and Messrs. Martinelli, DeLuca, Rothier, Paltrinieri, Audisio, Reschiglian and Ananian. Miss Ogden will lead the ballet and Mr. Hasselmans will conduct.

Two new operas will be seen during the season, "Anima Allegra" an Italian opera by Vittadint which will be presented in January with Lucrezia Bori and Giacomo Laurio Valpe, the latter a new tenor, in the leading roles. Max Schilling's German opera, "Mona Lisa" will be presented later with several new German singers including Barbara Kemp, soprano and Michael Bohnen, bass.

Among the revivals, besides "Der Rosenkavalier" are "William Tell," "Romeo and Juliet," "Thais" with Jeritza in the title role and "Tannhauser."

There are several new singers in the company this year, some of whom have already appeared before New York audiences with other companies or on the concert stage. Among them are Edward Johnson, formerly a member of the Chicago Opera Company, Queenie Mario, soprano with the San Carlo, Segrid Onegin, contralto, Delia Reinhard, Elizabeth Rethberg, Laura Robertson, Thalia Sabanieva, Selma Segall, Lucille Taylor, Marie Tindal, and Ina Bourskaya, and Emile Rosseau, Arman Tokatyan, Edmund Burke, Gustav Schutzendorf, Paul Bender and Italo Picchi.

The Chicago Civic Grand Opera Season also opened Monday night, presenting "Aida." The attendance at this society function was also tremendous and a banner season is anticipated.

### LOU HOUSEMAN MAY RESIGN

CHICAGO, Nov. 13.—According to report Lou Houseman, manager of Al Woods' theatre here, may resign on account of pressure brought to bear by the advertising concern in which he is interested. The firm, known as Gertz & Houseman, print restaurant menus and theatres advertise in them. It was about a year ago when Houseman returned to the Woods forces. At one time he was the Woods' general representative here. When the Apollo Theatre is turned back to Woods at the end of the Jolson run in "Bombo," it is reported that Woods will send on a New York man to look after his interests here.

### IRENE FRANKLIN CALLED HOME

CHICAGO, Nov. 13.—Irene Franklin, headlining the bill at the Palace Theatre here, received a long distance phone call on Sunday night from her home in Mt. Vernon, N. Y., stating that her husband, Burt Green, was not expected to live. She finished her evening performance and left for New York.

Emma Carus, headlining the State Lake bill, is finishing out the week in Miss Franklin's place, who played but two shows.

### "BIRD OF PARADISE" IN STOCK

BOSTON, Nov. 13.—"The Bird of Paradise," Richard Watson Tully's famous play this week, having its first stock production. The Somerville Players here are presenting it.

### PRICE SUED BY AGENT

Rufus La Maire, Inc., filed suit in Boston against Georgie Price, comedian, to recover $1,600 alleged to be due the agency for commissions, etc. Price appeared there in "Spice of 1922," and attachment proceedings were levied against him through Attorneys Hess and Kahn, of 120 West 42nd street.

According to the above mentioned attorneys, Price recently became of age, being now over 21 years old, which made the action against him possible.

The $1,600 is said to be due the La Maire agency, among other things, as commissions due since Price has been playing the Winter Garden shows.

### No. 2 "LAST WARNING"

The Mingold Productions, consisting of Mike Goldreyer and Mike Mindlin, who are generally conceded to have a theatrical bonanza in the mystery melodrama, "The Last Warning," at the Klaw, are evidently going to get all there is out of it while the "getting is good."

A duplicate company of the piece will be put in rehearsal next week, destined to open in Chicago during Christmas week. The piece will also be done in London, in association with Charles B. Cochran.

### OLD TIMERS IN GOLDEN SHOW

The John Golden road show playing the "First Year" has in its cast three well known old timers. They are John W. Ransome of "Prince of Pilsen" fame, Ray L. Royce who starred in "York State Folks" and Fanny Rice.

### OLD DISAGREEMENT SETTLED

The disagreement which arose suddenly between Joe McCarthy, Harry Tierney and James Montgomery during the tryout of their musical show, "The Little White House," and which resulted in the sudden closing of the production, which was scheduled to come into the Vanderbilt Theatre last season, has been amicably settled.

Tierney, McCarthy and Montgomery wrote "Irene," the musical comedy which broke all musical show attendance records, and Montgomery, associated with the Vanderbilt Producing Company, produced it. "The Little White House" was written and produced with the idea of following "Irene" into the Vanderbilt and was looked upon as a fine successor to the successful piece. During the tryout of the "White House," McCarthy and Tierney fell out with Montgomery over a dispute regarding a share of the production receipts.

So strong did the argument grow that Montgomery, as producer, and his associates decided to close the piece immediately and did so. The entire production went to the store house, where it has been ever since.

Recently Tierney and McCarthy wrote, with Frank Craven, a musical version of the old play, "Too Many Cooks," and under the name of "Up She Goes" it is playing at the Playhouse. It had its tryout at New Haven and there Tierney, McCarthy and Montgomery met for the first time since the sudden closing of "The Little White House."

The old disagreement was forgotten, the writers shook hands and now plans are under way for the fixing up and sending out of the musical show which was originally scheduled to succeed the famous "Irene."

### BLANEY STOCK IN BROOKLYN

Charles E. Blaney, former impresario of popular priced melodrama, has leased the Fifth Avenue Theatre, located at Fifth Avenue and Fourth Street, Brooklyn, and will operate with a stock policy. He took possession last Monday, offering "East Is West" as the initial attraction. The company is headed by Cecil Spooner, a strong stock favorite in this locality, having appeared in the Spooner Stock Company at the Bijou, Brooklyn, for a number of years.

With the acquisition of the Fifth Avenue it now gives Blaney two stock companies in Brooklyn, the other appearing at the Gotham Theatre, in the East New York section of that borough.

Incidentally, Brooklyn seems to be renewing its boom for this sort of entertainment. Corse Payton is reported to be doing good business at Keeney's Bay Ridge Theatre, while Ward and Glynn's Alhambra Theatre, formerly devoted to pictures and vaudeville, has been successfully operating under the resident company policy since early this season. "Lilies of the Field" had its first stock showing at this house last Monday.

### PAULINE FILES APPEAL

NEW LONDON, Conn., November 14.—Pauline Frederick, stage and screen star, known in private life as Mrs. Pauline Beatrice Rutherford, has filed an appeal from the probate of the will of Richard O. Libby, her father, who died in Norwich two months ago, leaving an estate of $30,000 but nothing to his daughter.

Robert A. Duchette of Attleboro, Mass., and Edwin B. Duchette of Oswego, are named in the will as heirs.

Miss Frederick's husband is Charles A. Rutherford of Seattle. She was first married to Frank Andrews, architect of the Hotel McAlpin. Divorcing him in 1913, she married Willard Mack, actor and playwright. She then divorced Mack, marrying Rutherford.

### "ZANDER" IS NEW FIELD PLAY

Salisbury Field, perhaps best remembered as collaborator with Margaret Mayo on the farce, "Twin Beds," has written a new play on his own. It's called "Zander the Great" and will be given an early production by Charles Frohman, Inc. Casting will begin within the next few weeks.

### "SHUFFLE ALONG" TUNES IN COURT

Coincident with the opening in Chicago Monday night of "Shuffle Along," U. S. District Court Judge Clatfield, of the Northern District of Illinois, granted an injunction to Shuffle Along, Inc., whereby the Panama Amusement Company and the Green Mills Garden, both in Chicago, are restrained and enjoined from further infringement of the copyright act, and performing in a public place for profit certain compositions used in the production "Shuffle Along."

In the complaint drawn up by Shuffle Along, Inc., through its attorney, Solomon Goodman, of 130 West Forty-second street, it was alleged that the Panama Amusement Company, owners and operators of the Avenue Theatre, 3105 Indiana avenue, Chicago, and the Green Mills Garden, at 4099 Broadway, Chicago, where theatrical performances were given and admission charged, no attention was paid to the fact that "theatrical and music hall" rights were protected and that the hit numbers of the show "Shuffle Along" were infringed upon.

The hit numbers of "Shuffle Along" which were used in one of the places, according to the complaint, from June 15 to September 15, 1922, included "Gypsy Blues," "Bandana Days" and "I'm Crazy for That Kind of Love."

Damages are also claimed by Shuffle Along, Inc., said damages being irreparable according to the papers filed, but a minimum of $250 is asked as a matter of form in order to start suit.

The musical play had been booked for Chicago some time ago and an advance man for the company was astounded when he took in a show and heard the best numbers of the play being done by another company of performers. He immediately got in touch with the company officers and the action for damages and the injunction followed.

### "REVUE RUSSE" CUTS PRICES

The "Revue Russe," which started out in New York on October 5 with a $5.50 top and then reduced this to $3.30 the second week with so few takers at that figure that the show made a quick record for foreign flops, is playing at the Auditorium, in Baltimore, this week, with an evening top of $2.50. This play, when it opened in New York, was acclaimed by its promulgators to be a second "Chauve Souris," with some features that even surpassed that great Russian entertainment. It did not live up to its promises and after a poor two weeks it disappeared from New York. Efforts were said to have been made to have it taken over by Morris Gest, but as he intends to send out "Chauve Souris" eventually he refused to become connected with it.

The Shuberts, who made the production in connection with Elizabeth Marbury, had the artists under contract and found it necessary to send them out. The company laid off a week, during which some repairs were made, and was then sent to Chicago, opening at the Playhouse there on Monday, October 30, with the $5.50 top again quoted. This appeared to be a strategic move as Chicago was virgin soil for a foreign revue of this kind. Evidently, Chicago did not take to the "Revue Russe" any more than did New York, which accounts for the show's opening in Baltimore this Monday with the highest seats selling at $2.50 and a bargain Wednesday matinee with a $1.50 top.

### NEW OWNERS FOR "HAYSEED"

Edward Davidow and Rufus LeMaire have taken over "The Hayseed" from E. Ray Goetz and will launch it under their managerial wing at the Stamford Theatre, Stamford, Conn., on Monday evening, November 20.

The piece is a musical play said to be very good.

Goetz has had the piece in rehearsal for several weeks and it was scheduled to open "cold" this week at the Belmont Theatre. At practically the eleventh hour "Thin Ice" was substituted.

Internal trouble is said to have delayed the premiere, with Davidow and LeMaire finally stepping in and taking it over.

# VAUDEVILLE

## SMALL TIME ACTS BOOKING DIRECT

### FOLLOWING KEITH BOOKING PLAN

Extension of facilities for the booking direct method of vaudeville acts is also being made with the smaller circuits, as well as the Keith Vaudeville Exchange, in order to accommodate the increased number of acts who have discarded the use of an artists' representative and are now selling themselves. On investigation, a CLIPPER reporter finds that the amount of acts who are now booking themselves with the Loew, Pantages and Fox circuits, are increased by more than one hundred per cent over those who booked direct in past seasons.

At the Keith office last week, Billy Taylor was added to the Keith direct booking department, of which W. Dayton Wegefarth is the head, and which already had Johnny Collins, and Clark Brown as scout for new material, and as special contract man, respectively. These departments are also to be injected with the Loew and Pantages circuits very shortly. Jack Loeb and Edgar Allen have been handling the booking end of the Fox circuit, also officiating as "scouts." As the circuit only has seven weeks to offer, a "special contract" man has not been made necessary, as the longest contract is for the seven weeks and a repeat tour over the circuit. New acts, desirous of breaking in their vehicles, have been found most frequent to book direct with the Fox time.

The results of the increased direct bookings on the Loew, Pantages and Fox circuits, means more to the smaller artists' representative than it does to the agent holding a franchise with the Keith vaudeville exchange. For practically everyone booking with Loew, also holds franchises permitting him to book acts with Pantages and Fox. An act, finding they can sell themselves to one circuit, will undoubtedly sell himself to the other two as well.

In former days, when an actor could not get the action he considered quick enough to suit him, or the salary or amount of weeks desired, their first thought as to the reason or cause, was not about whether the act was worthy of the money, or the route, but that the agent was to blame, and would change to another agent. A great many acts would have as many agents handling them during the course of a year as the amount of houses they played in.

This fact is mentioned because the artists have taken a different attitude. Instead of going to another agent now-a-days, the average performer tries first to book himself, when dissatisfied with his manager. In this way the old line about "change your agent" has been forced home to the effect that the artist must "change your act," when they find that they cannot secure what they ask for.

Thus the increased booking direct by acts has a double result in educating artists that agents do have to work to sell acts, and the agent that they must render service better than the artists can secure themselves in order to make money.

### LaFOLLETTE WITH UNIT

CHICAGO, Nov. 11.—La Follette has joined Weber and Friedlander's "Main Street Follies," replacing the Commodore Band. He does two acts, appearing as Rush Ling Toy in a big magic and illusion offering in the olio portion of the show and doing his protean travesty "The Arrest" in the revue. Both acts scored very big at the Englewood in Chicago the first week of La Follette's engagement.

### NEW KEITH HOUSE IN FLUSHING

A third Keith theatre in Greater New York, to follow the new Orpheum and the new West 125th Street houses which will be built shortly, will be started early in 1923 on a site which the Keith circuit purchased in Flushing, Long Island, last year. The plans for the structure are now being made up, the intention being to start construction in March.

The Flushing house will be in readiness for January, 1924, and will probably operate under a split week policy of six acts and motion pictures. Its seating capacity has not been definitely determined, but will either be on the style of Keith's Fordham, which seats 2,500, or Moss' Coliseum, which seats 3,500.

The firm of Ward and Glynn also own a site in Flushing where it has been their intention to build a theatre. They have not planned anything definite as yet towards the erection of the house, and it is now thought that their site will be sold to an independent theatre owner.

### N. V. A. COMPLAINTS

Basil Lynn, of Lynn and Howland, has filed complaint against Jennings and Dorney, claiming that they are again doing an act, which is similar in its entirety to the one done by Lynn and Howland. Lynn states that Jennings and Dorney were formerly told by Pat Casey to refrain from infringing on his act, and that they had discontinued it for a while.

Paul Kleist complains against Lloyd-Nevada Company, alleging infringement on his entire act.

Jack Hart has asked that Jack Henry be restrained from infringing on his material in using the gag to the effect: "Do you love her?" "It was love at first sight." "Before marrying her, don't you think you had better take a second look?"

### LOEW LEASES BRONX HOUSE

Marcus Loew has leased the new theatre now in course of construction at the northwest corner of Burnside and Walton avenues, in the Bronx, from the Occidental Holding Corporation. The theatre will have a seating capacity of 3,000 and is from plans prepared by Eugene De Rosa, on the lines of Loew's State Theatre, and will cost around $450,000. The theatre will occupy a plot of one hundred by two hundred and twenty-five feet, with a twenty-five foot lobby on Burnside avenue, and was leased by the Loew interests for ten years at rentals aggregating $700,000.

### HOLMAN BACK IN VAUDEVILLE

Harry Holman, who has been playing the part of the music publisher in "Molly Darling," closed with the company on November 11, and is back in vaudeville. He played the Columbia Sunday concert in "Hard Boiled Hampton" and appeared at the Royal in "The Failure." He is this week appearing at the Riverside in "The Failure," but has selected "Hard Boiled Hampton" as his offering for a tour of the Orpheum Circuit which commences on December 10, at Kansas City.

### RUBINI AND DIANE SPLIT

Jan Rubini and Mlle. Diane, the concert violinist and the French chanteuse, have again dissolved their vaudeville partnership, Rubini opening in St. Paul this week with a single on the Pantages circuit. The two had re-united several months ago, after a year's separation, due, it is said, to marital troubles. The present separation, however, is said to be temporary, and that the two will re-unite again after Mlle. Diane has rested for a few months.

### MARCUS BOOKING VICTORIA

Starting last week, the Victoria Theatre, Ossining, N. Y., is playing acts booked through Faily Markus on a last half policy.

## ORPHEUM ACTS TO BE FORMED ON COAST

### CIRCUIT AFTER NEW FACES

SAN FRANCISCO, Nov. 13.—Arrangements have been made by Marcus Heiman and Joseph M. Finn, vice-presidents of the Orpheum circuit, who visited this city last week, for the creation of an "act-development" department, with Harry Singer, western representative of the circuit, in charge. According to the plan, instead of being secured through New York, new material will be sought for on the coast, and brought in San Francisco to be made into future headliners and drawing cards.

The demand for new faces in vaudeville is as strong in the West as it is in the East, and Singer will work here on lines somewhat similar to those adopted by Mark A. Luescher, of the B. F. Keith circuit in the East, in developing these acts, both from a viewpoint of publicity and the actual moulding of the artists themselves. This includes suggestions for improved material, and staging of acts. Singer will work hand-in-hand with the vaudeville production department of the Orpheum circuit, whose headquarters are situated in Chicago.

It has also been learned that changes are being contemplated in the policies of the Orpheum Circuit theatres, in addition to those which were made during the past Summer, and which will go into effect during December. Thus far, two houses will make radical changes, it has been decided. These are the Orpheum in Vancouver, and the Orpheum in Oakland. The Vancouver house at present plays twelve performances a week, giving them on six days. A change which will go into effect on December 3 at that house will cut it down from a full week stand to a half week engagement, playing seven performances during three and a half days. The Vancouver house is the stop between Winnipeg and Seattle on the Orpheum road tour, and is making the change in order to facilitate the jumps between these houses.

The Oakland Orpheum Theatre will adopt a policy of six acts and a feature motion picture instead of a headliner and eight acts. This policy has been tried in several Orpheum theatres, among them the Hennepin-Orpheum, Minneapolis, the Hillstreet, Los Angeles, and the Golden Gate, San Francisco. It will probably be placed into many more Orpheum houses before the season has passed.

### PEKIN TROUPE CLOSES

CHICAGO, Nov. 11.—The Royal Pekin Troupe closed with the "Success" Shubert unit at St. Louis, November 11, and that place in the olio is being filled by a vaudeville act which is being done by Abe Reynolds and Ben Holmes. It is expected that Eva Tanguay will be the special feature with this show when it plays the Englewood in Chicago Thanksgiving week.

### TELLEGEN GETS ORPHEUM ROUTE

Lou Tellegen and his condensed version of "Blind Youth" have been routed over the Orpheum Circuit for a tour of fifteen weeks. He will open at the Hennepin-Orpheum, Minneapolis, on December 10.

### ACTS OUT OF COMMUNITY

MERIDEN, Conn., Nov. 4.—The Community Playhouse abandoned vaudeville today, owing to bad business, and will be known as a straight picture house, hereafter.

### LOEW GETS THE ASTORIA

The deal between Marcus Loew and Mike Glynn, of Ward and Glynn, for the sale of the Astoria Theatre, Long Island, to the Loew Circuit, was closed late last week, and the Astoria will begin to play Loew vaudeville beginning with the week of November 30. The Loew Circuit will book the house for last halfs only, as Shubert units will play the house for the first three days of the week, under a contract made with Ward and Glynn. The Loew office will book six acts and a feature motion picture into the theatre for the last four days, and on the expiration of the lease held by the Affiliated Theatres Corporation, producers of Shubert vaudeville, will book the house for the entire week, on a split week basis.

As stated in THE CLIPPER, where the story of the negotiations between Loew and Glynn was originally printed last week, the acquisition of the Astoria Theatre by Loew, in all probability removes that house from the "opposition" list, for those acts who desire to work for the B. F. Keith Vaudeville Exchange.

The report that the other Ward and Glynn houses, particularly the Alhambra, in Brooklyn, has also been acquired by Marcus Loew, was denied at the Loew offices this week. It was stated there, that the Astoria was the only house concerned in the deal.

The Keith office denied the other report published in a theatrical weekly, to the effect that they were negotiating with Ward and Glynn for the new site which they recently purchased in Patchogue for a theatre.

### NEW PANTAGES HOUSE OPENS

ST. PAUL, Nov. 13.—The new Pantages theatre opened here yesterday, after undergoing considerable alterations since it was purchased from its former owners. Featured on the opening bill were "Bits and Pieces," a revuette, Weston and Elaine. Jan Rubini, and Nelson's Catland. A feature motion picture was also shown. The policy of the theatre will be five acts and motion pictures for a full week stand, following Minneapolis on the Pantages road tour.

### AMATEURS AT PROCTOR'S

ALBANY, Nov. 14.—"The Albany Follies" was the main attraction at the Proctor Grand Theater here opening Monday night. In the cast are thirty local girls, the principals being professional performers. Principals in the cast are James J. Morton, Polly Lou Dee with Jack King and Roy Harvey, J. Francis Haney and Ruthie Morgan and Bob Leo and his dog Tip.

### FRIEDLANDER IN CHICAGO

CHICAGO, Nov. 11.—William B. Friedlander was in Chicago all of the weeks of October 29 and November 6 and part of the current week getting the newly constructed "Main Street Follies" in shape.

### MORIARITY AND WHITING SPLIT

Pat Moriarity and Charlotte Whiting have dissolved their vaudeville partnership, after two years of working togetner. Miss Whiting has not defined her plans for the future, while Moriarity will be seen in a new act shortly.

### MABEL McCANE ROUTED

Mabel McCane and Company, in "Will o' the Wisp," have been routed over the Keith circuit for a period of two years. The act will begin a tour of the New York houses on November 19th.

### NICK ELLIOTT'S MOTHER DIES

The mother of Nick Elliott, vaudeville actor, died last week, at Van Cortlandt Hospital, after a lingering illness following an attack of pneumonia.

# VAUDEVILLE

## VAUDEVILLE REVIEWS

### RIVERSIDE

Two women, billed as Cromwell and Company, give the show a flying start with a combination of balancing, juggling and acrobats. Although showing nothing remarkably new, their stuff is done with a somewhat different twist and gets over as effectively as if it were new material. The straight woman carries the act, doing practically all of the stuff. The other effects a slavey comic. Her get-up is good, but her business is mediocre. Nevertheless, the act got over and will undoubtedly make a good opener for any bill.

The Dixie Four seem to improve as they go along. This act, consisting of four unbleached Americans, is versatility personified. With a happy mixture of songs and dances they scored one of the individual hits of the bill. Their dancing is nicely worked up to a smashing finale with the four boys trying to outdo each other in the way of speedy stepping.

The circus realm could not have chosen better representatives than the Wirth Family to represent them in the varieties. The act features May and "Phil" and manages to keep the other members of the family hopping as well. May is easily the foremost equestrienne of any continent and proceeds to live up to her reputation in a series of daring somersaults, toe dances and equally difficult feats atop a white steed. Some of her stuff has more thrills than any mystery play in town. Phil blends comedy with daring and also does some remarkable bareback riding. The act is well balanced by his comedy antics, which nicely blend with the thrilling feats of his sister.

Art Henry and Leah Moore cleaned up with "Escorts Supplied." The escort idea is merely utilized to get them set, after which they go into a rollicking program of genuinely funny comedy and songs that are dished out in production style. A travesty on "Blood and Sand" proved a great finale for their novelty number, "Say, Nora," which took them off to great applause.

Brooke Johns and his Broadway Society Entertainers closed the first half with an offering that brought down the house. Johns has the happy knack of injecting a pleasing note to everything he attempts and easily had the mob roped and hog-tied at the matinee on Monday.

Marion Harris, the girl of the records, opened the second half with a song repertoire and delivery that also proved a winner. She opened with "I'm Just Wild About Harry" and closed with "Don't You Try to Two-Time Me." Sandwiched between were several other popular favorites that she has already done for the records, but proved as popular as ever with her hearers.

Harry Holman and Company also proved a strong comedy feature in "The Failure." The sketch is blended with witty lines and good philosophy, with a sufficient dash of pathos at the end to give it a heart interest angle. Holman affects a character decidedly the opposite of his "Hard Boiled Hampton."

He is a happy-go-lucky business man. His chum, who graduated from the same law school, is now elevator operator in the same building in which the affluent gent makes his office. Upon graduation, both had made a wager with each other that one would be a success and the other a failure. The latter calls to pay the debt. The affluent man braces him up and assists him in saving the eyesight of his son. The act is well cast and well played.

Holman is a comedian of the first order, and with his offering can hold his own anywhere.

Lillian Shaw proved as humorous as ever in her familiar song cycle, making her numbers count for full value by the injection of comedy stuff that had the bunch in roars. Her "Vamp of East Broadway" and "The Bride" numbers by far the best of the lot.

The Castillians in their remarkable posing specialty rounded out the bill. E. J. B.

### PALACE

The first half had the edge on the second, working up to a climax, built up by Kerr and Weston, Frank Van Hoven, Duncan Sisters and William Faversham. Two hold-overs from last week were in the second half, Ann Pennington and Brooke Johns. Another instance of an actor's original gag being on the same bill with him by way of the "Topics of the Day" film occurred when Donald Kerr's "horse" story appeared on the film credited to a local daily. Manager Rogers intimated that the actor came first and that the film would be cut.

"Bits of Vaudeville" opened the show as done by Joe and Willie Hale, the "bits" being mostly comedy juggling, with a few variations.

The Elm City Four offered their vocal talent in the second spot, singing a variety of songs in pleasing style. The voices of the quartet are good and their selections are well chosen.

With the appearance of Donald Kerr and Effie Weston the show jumped to classy heights. The "flip and the flapper," with Lou Handman at the piano, trotted out as nifty a line of steps as one would wish to see, stopping the show until they did a little curtain speech and an encore. Kerr is a stepper of the first water, having also an ingratiating style of working. His cake-eater make-up is a beaut. Effie Weston's style of dancing is familiar to vaudeville goers, for she may be remembered as one of a sister team that played the circuit. Both Kerr and Weston were in the "Music Box Revue" shortly before it closed its New York run.

Billed as his final appearance here before sailing for England, Frank Van Hoven, "The Dippy Mad Magician," scored his usual hit, and traveled strongly all the way.

The Duncan Sisters appeared in "two," just a house set, and proceeded to knock 'em dead on the strength of their own style of sister stuff and personalities. We can't help recalling the appearance here of the last sister team that arrived straight from London. As popular as ever, the girls sang several harmony numbers, most of them special songs, and mixed in a little comedy now and then, as well as a bit of musical entertainment also. After many bows they received an armful of flowers.

The first half was closed by William Faversham in the one act comedy by Alfred Sutro, entitled "A Marriage Has Been Arranged." Miss Helen Daube had the role of Lady Aline and she handled the part with much more polish than she did the last time the act played the house. Mr. Faversham gave an excellent performance as the brutally frank, newly-rich "self made man.

Maude Powers and Vernon Wallace, in "Georgia on Broadway," opened the second half with their novelty skit, combining comedy, singing and dancing. Both do their Southern characterizations well and have an act of considerable charm. The wedding bit toward the close of the offering went over strong, as usual.

Held over for a second week, Ann Pennington, with the Stewart Sisters and a new addition, an unbilled lyric tenor, opened the last half of the show, doing practically the same act as last week. The offering is delightful, especially when "Penny" is dancing, but having always been in productions she hasn't yet acquired the art of playing for applause.

Moss and Frye, in their comedy "How High Is Up," gathered numerous laughs, although they did not go over half as strong as they are capable of doing.

Brooke Johns and His Broadway Society Entertainers closed the show, not doing quite so well as last Monday, due of course to the spot. M. H. S.

### COLONIAL

A few changes in the bill were made necessary on Monday afternoon, owing to the fact that Wells, Virginia and West were out of the bill. Buster West had sprained his ankle the evening before, while playing the concert at the New Amsterdam, and couldn't work.

Frank Van Hoven was called in to replace them, doubling from the Palace.

Emilie Lea and Company were also scheduled to appear this week, but were out, Lockett and Hope succeeding them. Charles "Chic" Sale was brought up from the second half, in order to balance the bill, and Tom Patricola changed spots with him.

Rich Hayes opened the show to a larger Monday afternoon attendance than has been here in quite some time. Hayes is a tall, thin chap, assisted by a short fellow who appears in blackface. Hayes works in clown makeup and does a routine of comedy and juggling stunts, using rubber balls and high hats for his work which contains some very novel bits and which was very effectively done by Hayes.

Pierce and Ryan appeared second, and didn't do quite so well as we have seen them do in other houses during the past. The two appear as an old rube, "full o' pep," and a youthful straight man, respectively. They do some good harmony in their song bits, but haven't the numbers in which to display their talents effectively enough. The talk needs speeding up, with a little better material.

Lockett and Hope delivered the first real punch of the bill with their dance and song offering. The two have added a "cyc" to their offering, which adds a little more atmosphere in the way of class, though it seems impossible to give more class than Lockett and Peggy Hope themselves give. Lockett makes a dandy juvenile, sings well, dances excellently, in fact works "with a conscience." He has changed some of the song numbers since we last saw the offering for later ones. As to Peggy Hope—try an example in simple addition—add pep, a dainty figure, eyes that sparkle, a lovable face, ability to dance, and an adorable personality. Result equals—Peggy Hope.

Chic Sale did the same routine of the school teacher, the boy, girl and Lem Underdunk. The material may be old, but so are all classics. And that's about the only way we can sum up Chic Sale's work—literally a classic.

George Le Maire has done the right thing, and shown himself to be a regular fellow by giving Joe Phillips equal billing with himself on the enunciators, and featuring the name of the act, "At the Dentist's." Chic Sale appeared in the act for a bit which was very funny, and also after the finish of the act. Everything done resulted in a shriek of laughter. It's one of the strongest laugh vehicles in vaudeville.

Lillian Leitzel, billed as "Miss Leitzel," opened the second half with her aerial sensationalism. She did work on the tape and rings, outclassing any which has been seen of its kind in vaudeville.

Frank Van Hoven didn't do quite so well at the start of his act, although quite a few laughs were secured. It was the "ice" bit which woke them up and started the real hysterics.

Tom Patricola with Harrietta Towne scored the hit of the show, and tied up everything. The comedy was sure-fire, and the dancing couldn't possibly miss. If there is anyone in vaudeville who can do taps like Tom Patricola, much less better, we'd like to see that person. Miss Towne also danced more than well, and when it comes to appearance and personality will rate over ninety-five per cent. The Lumars closed the show with an acrobatic offering. G. J. H.,

### CENTRAL

"Zig-Zag" is the name of the show at the Central this week. "Zig-Zag" is colloquial A. E. F. French for drunk. The show is billed as "The Smart Revue." The smartest thing about it was picking the title.

The first act in the vaudeville portion is Hap Hadley's Models, one of those "Take Off a Little Bit" things that somehow manages to just miss being good. The finish is a series of chalk drawings of the comic supplement favorites done on drawing boards fastened onto the tummies of the chorus. The drawings are fine.

Alice Lawlor is a red haired girl with a pretty back and nice limbs who works hard. She uses all popular numbers and sings them in a strong voice. She should not do a single.

The Masters and Kraft Revue is a dance treat that is one of the fine features of the entertainment. The special lyrics tell the story well and the music is tuneful. The girls are all talented and the act is elaborately set. There is some fine acrobatic work and the dancing of Masters and Kraft is, as ever, of high quality. The three girls used in the revue deserve more than honorable mention. As they make their bow to you they are Rene Braham, Grace Masters and Patti Moore. All three of them can dance and do.

Following this came a scene entitled "Making a Movie." There was very little of the movie element in the sketch, as we have yet to hear a movie actor speak lines. The collar the straight was supposed to have stolen from Jamie Coughlin caused a few laughs. The lines of the thing in themselves were as funny as anything seen in these parts lately, but the fine work of Harry Welsh and Jamie Coughlin saved the act.

The first half was closed by the star act Cecil Lean and Cleo Mayfield. They use a good deal of their old material with Lean's redundant chinaware always on display. They are using the "Baby" thing, speculating on what the baby will be when he grows up. This is cleverly written and they put it over nicely. The "Tell-a-phoney Tale" gets some laughs and so does the baseball fan finish. Lean forced his encores on the song about the fat wife and the fat husband. The act was well enough liked but was a bit disappointing.

After the intermission we were treated to the "Dippy, Zippy Revue," if we are to believe the program. Here were all sixteen of the "first run feature chorus." At the minute of going to press we have yet to learn what "first run features" are. If that means that all the girls have the faces they were born with there is nothing remarkable about it. In fact, quite otherwise. There are some good lookers in the outfit at that. They dance well, anyhow, so who cares, and Larry Ceballos has given them some good steps. He does rather overwork that thing of Wayburn's used as an exit in "'Neath the South Sea Moon" in this year's "Follies."

The restaurant scene was good in spots. We have noticed so many restaurants in these units lately that we begin to lose our appetite every time the curtain goes up. But just imagine pronouncing "soup" zoop." Isn't that just too killingly funny? Yes, it isn't. The Steppin' School is a good number. The "drunk" scene and the "trying to get pinched" episodes are both good. They were good in burlesque for years, which is probably the reason they were used. At times, though, you have to hand it to the performers for they take this old hoke and work so hard with it that it gets across. The Vie Sisters sing a couple of songs. That's to give Patti Moore a chance to change her costumes. There can be no other reason for it. A pretty snow storm set finishes the show. Patti Moore is a hard and clever worker, Alice Lawlor is a hard worker, Jamie Coughlin, Harry Welsh and Masters and Kraft are good comedians and the latter pair are good dancers. There you have the show. C. C.

# VAUDEVILLE

## EIGHTY-FIRST STREET

B. E. Phillips, manager of this house, is capitalizing the atmospherical idea in conjunction with the showing of the film version of "The Old Homestead," which divides honors this week with the usual vaudeville features. A bucolic atmosphere is evident throughout with the usherettes donning pinafores and sunbonnets and the page boys effecting a "Huck Finn" get up. All of which provides a refreshing setting for this remarkable motion picture, which is done by as near an all-star cast as has thus far been attempted in the movies.

The running time of the picture being longer than usual has lopped an act off the vaudeville bill, the bill having five instead of the usual six acts. And two of these being incorporated in one more or less misleads the audience to suspect that two have been dropped.

Joe Cook, that marvel of versatility who has graduated from a single to a production, is the star liner of the vaudeville division and sustains the honor by offering his ingenuity taxing one man vaudeville show and, by way of proving that he is not all in, practically does another act with the Alexanders.

On his own Cook repeats all previous successes in his delightfully humorous travesty on a routine vaudeville show, essaying everything on the bill from the magician "opener" to the closing "dumb" act. He plays a lone hand and occupies the platform for some thirty-odd minutes, working like a Trojan every minute of the time and leaving the mob yelling for more when he sees fit to depart.

Cook is a comedian of rare ability and has a keen sense of satire. Everything he attempts provides spontaneous laughter. And, best of all, he gets over without any "blue" stuff. His disjoined explanation as to why he will not imitate four Hawaiians is a comedy classic. The same could be said for the pantomimic bit he does toward the close of his offering.

What is presumed to be the following act, billed as "The Alexanders and John Smith," proves to be a continuation of the Cook offering. The Alexanders are a mixed team, who get over on their own in a combination of ball juggling and other feats, but it cannot be denied that their offering is given a considerable lift by Cook's clowning. Probably the Alexanders appreciated that and saw the value of combining acts. Several other men in grotesque makeup assist Cook in this portion where he essays everything he overlooked in his own act and sustaining howls throughout. Singly, Cook is a winner. With the aid of the clever Alexanders he is more than that, if such is possible.

Another worthy offering was contributed by Arthur Hartley and Helen Patterson. It is a charming comedietta, interspersed with comedy and punctuated with songs. The couple are decidedly of musical comedy timber. They have appearance, sense of values, handle their songs nicely and contribute their dances with an unusual degree of finesse. There is a plot, but it doesn't matter, for it is really their personalities, songs and dances that propel them into the good graces of the audience and earn for them many rounds of well deserved applause.

Alma A'Dair was another who scored. Assisted by George Harris at the piano, Miss A'Dair offered a song cycle that was almost as refreshing as her charming self and pleasant soprano voice. She opened with an introductory, went into a semi-classic, "I Love You," and wound up with "Carolina." A new gown accompanied each song with one more dazzling than the other. The pianist added to the vocal department with a comedy number, "He Loves It," which also got over well.

Strassel's Wonder Seal opened the bill. Much has been said of the remarkable feats of the sea-dog, the act having been done around New York almost continuously for the past few weeks. Other than to add it scored the novelty hit of the bill would be unnecessary. E. J. B.

## BROADWAY

Margaret and Alverez opened with their difficult feats of trapeze balancing and were well received. They work easily with very little stalling.

Mignon, in the difficult second position, presented a very good series of impersonations. She starts with Emma Trentini and shows that she really has a voice. Following this in order are Eddie Leonard, Ruth Roye, Nan Halperin, Sam Bernard and Bernard Granville. Her singing voice is flexible and she really approximates the tonal peculiarities of the person she is characterizing. The Bunny Granville bit is a dance patterned after his famous drunk dance which puts her over to a good finish.

Maurice Diamond and Company have a corking good act with lots of speed, talent and amusement all the way. His impersonation of Leon Errol in the opening is a fine piece of work and the "Sally" business is well staged. The little brunette singer has a good voice and the blonde toe dancer has lots of looks and personability, besides being an accomplished ballerina. The rag doll is really a gem and deserves all the applause she gets. Diamond himself is a fine dancer and the act is well arranged. It moves smoothly to a punch finish with everybody doing something and doing it well. It came mighty near being a show stopper at the early house.

Tracey and McBride open with a man and woman coming out of the divorce court shouting the "Battle Cry of Freedom," or words to that effect. Some of the chatter here, where they both tell how glad they are to be rid of each other, is very good, while other parts of the talk is the opposite. On the whole the stuff gets over and makes a hit. Some of the blaah stuff could be left out without hurting anything. The movie bit done by Miss McBride is cleverly done and the clown finish is good for a laugh and a fair hand.

The Versatile Sextette were easily the hit of the bill, with a special opening, all about their musical education and the six little waiters at the Ritz. The wigs and the horn-rimmed glasses are effective, and when the boys start to sing they smash the first song right over. "Yankee Doodle Blues" proves a fine opening for them. Aside from being a good orchestra, these boys have a knowledge of showmanship and the slightest bit is put over with finish and a knowledge of what is best suited for the act. There is perhaps a little bit too much dancing and not quite enough close harmony work, but this all depends on the taste of the individual reviewer. The Italian soloist, Sarah from Syracuse, and the dances, are especially good, while the playing is up to their usual standard. This act did not stop the show, but the applause continued well after the next act had been announced.

The Swor Brothers did one of the most unusual things in vaudeville, they did a blackface act without pulling the wigs on the finish. Their pantomime poker game opening is a howl and the house got most of it. Some of the gags have been heard in other acts in these parts, but this pair do well with them and keep things moving all the time. The stuff about the different parts of the body being in the wrong places is funny and is worked up well and the dance finish is pleasing.

The closing act was entitled "Dreams" and presented three nicely built girls in white tights in what are supposed to be artistic settings. The act is a good one of its kind, but the stage waits while the scenes are being changed are annoying.

Jack Kennedy and Jarrow, who are also on the bill at the Broadway, did not appear at this performance. C. C.

### HOWARD IN NEW ACT

Tom Howard, formerly of the act of Grace Maryan and Tom Howard, is now doing a two act with Bob Phelps, entitled "Really-Really-Really," by Bozo Mack. The act expects to open in New York shortly.

## PALACE

**(Chicago)**

A little thing like a nasty, pouring rain, which ordinarily would dampen all spirits, especially on a Sunday, had no effect on the patrons of this theatre, who flocked here to see Irene Franklin, and not only saw her, but a good show in adidtion.

Al Striker was billed to open, but could not arrive before Monday, so on the opening day, the Magley's substituted for him. The two, who formerly appeared with Bessie Clayton in her "Box Party" act, do a cute dance offering well staged and routined, which scored.

Carl Emmy left no doubt that he has one of the best dog acts in the business in "Emmy's Pets." His clever handling of the canines made them all the more likeable, their tricks not only being very difficult, but cute, and showed some poses that would do credit to Landseer paintings.

Flo Lewis, assisted by Jessie Greer, has an act which could be called excellent after two bits have been eliminated. These are the opening song, which handicaps her by being too full of ego, and the bit where she gives kisses away and goes into the audience and clowns with the patronage. She's too clever a girl to have to resort to such methods to make people like her, and besides the rest of her act is away above the class of such material. She does a travesty on the drama, a "flapper" bit, and some really good dancing resulted in her almost stopping the show.

Ned Norworth, assisted by two people, offered some "nut" comedy which proved to be a lot of fun to the audience, who like it.

O'Donnell and Blair registered more laughs than any other act on the bill with their pantomime comedy of "The Piano-Tuner." O'Donnell's falls were sure of getting a shriek from all in the audience.

Pinto and Boyle do a clever "wop" comedy act, the feature of which is the banjo playing of one of the act, and the using of a trunk for a musical instrument by a third member of the act, who is not billed and acts as a plant.

Irene Franklin was the one the crowd was waiting for and received a tremendous ovation. She did six numbers and an encore, and finally had to beg off with a speech, or she would be working to that same audience yet.

Leavitt and Lockwood, assisted by Brother Ray, held the following spot with ease. Likeable personalities, clowning of sure-fire type, and good singing made them an invincible trio. The Three Danoise Sisters closed the show with some aerial acrobatics, which was better than the usual type and held the audience in well.

R. J. R.

### "WIDOW" FOR VAUDEVILLE

Tom Martelle, the female impersonator, who is at present filling stock engagements, appearing in the Julian Eltinge role of the musical piece, "The Fascinating Widow", will return to vaudeville the latter part of next month in the tabloid version of "The Fascinating Widow", which, besides the star, will carry four principals and eight girls. The piece is destined for headline feature on Western Vaudeville time.

### ORCHESTRA IS A SENSATION

DETROIT, Nov. 13.—Waring's Pennsylvanians, an orchestra which opened last night at the Capitol Theatre here, scored a hit of gigantic proportions and were accorded the greatest ovation ever given an act. After playing nine numbers a tenth was insisted upon, the audience refusing to allow the feature picture to be shown until the orchestra had played.

### FIVE TIMES FOR "THE BAT"

TORONTO, Nov. 13.—"The Bat," which played here last week has been seen five times here since its first engagement eighteen months ago. Two shows were given on Monday to nearly $4,000.

## GARRICK

**(Chicago)**

The biggest Sunday matinee attendance since this house has been playing Shubert vaudeville crowded into the Garrick on Sunday afternoon to witness the best unit which had been seen at this house as yet this season. The unit is well-worked out and even-balanced, with plenty of everything. Phil Baker is the high light of the bill, officiating in the revue portion of the show as a sort of "Master-of-ceremonies," his appearing calling for laughs every time he made an entrance.

Bobby Higgins is also a strong part of the show, with his "Oh Chetney" offering, and his work in the second half. Betty Pierce appears with him in the playlet, appearing as Higgins' bride. Higgins' rube character is a classic, and he handles the almost risque comedy in a manner that makes it entirely unoffensive, and every line is sure for a scream of laughter. Lon Haskell also appears in this scene, as well as throughout the show, doing some wonderful bits and in various characters which show him to be a master of the art of make-up. Miss Pierce is sweet, and makes the audience love her in her embarrassed moments. The supporting cast are excellent.

Others in the vaudeville portion of the bill included Betty Fuller, who appeared with a song cycle, and gave a good account of herself. The Peterson Brothers almost stopped the show in opening it with an unusual acrobatic act. Maurice Cole scored heavily with several eccentric dances.

In the vaudeville portion, Phil Baker tied up the entire proceedings with his talk and his work on the accordeon. Sid Silvers assists him in several bits and does very good work. Baker is foremost among the best singles to be seen in show business today, and makes a wonderful asset for any type of offering, from vaudeville to production.

Frank Dobson also was accorded good treatment by the audience, his rapid-fire "nut" comedy going over to great results.

Cissy Hayden's Dancing Dolls succeed the usual chorus in addition to appearing in bits of their own, showing remarkable drilling and ensemble dance numbers. Helen Eley is the prima donna, a cute auburn-haired little lady with plenty of personality, and a very good voice.

As an added attraction for this week, Wesley Barry, the motion picture juvenile star, is appearing on the bill, in a comedy playlet called "Welcome Home." He is supported by his mother, Mrs. M. E. Barry, George Pelletier, and several other boys and girls, who appear as his playmates in some song and dance bits. The act is framed to give the freckled-kid the best opportunities in which to show his abilities, and does so.

### DISKAY TO SING POPULAR SONGS

Josef Diskay, Hungarian tenor appearing here in Keith houses, will change his repertoire of semi-classical songs for popular numbers. Diskay says that while the present songs go over satisfactorily, he thinks jazzy numbers in vogue today would have greater appeal. His first number is an opera aria, sung in Italian.

### WAYBURN ACT ON POLI TIME

Ned Wayburn's Dancing Dozen, featuring Sybilla Bowhan, which has appeared in the local Keith houses, opened this week on the Poli Circuit. The engagement is for four weeks, during which they will headline the Connecticut houses of the circuit.

### RAJAH THEATRE RE-OPENING

READING, Pa., Nov. 13.—The Rajah theatre which has been closed for the past two weeks re-opened on Tuesday night of this week. Vaudeville is the bill playing three shows a day. Frank S. Mickly is manager.

# VAUDEVILLE

## PROCTOR'S 125TH ST.

**(Last Half)**

That this house's new policy of giving six acts each half instead of four has caught on is proved by the large audiences filling it since the change took effect week before last. This last half's bill was considerably better than those seen since the policy change was announced.

Tom Kelly was enthusiastically received, though the five other acts filling out the bill came in for a well deserved hand. Kelly, Irish, with pertinent remarks and Gaelic jokes, kept the audience in a constant state of laughter. His jokes might shock some sensitive souls but not those of this theatre's patrons who howled for more.

Frank Sinclair and Cliff Dixon, with Ethel Russell, in "A Little Cottage," were up to their usual good form. The act carries in addition to those mentioned, Marie Saxon and Kathleen Morris. It is a musical comedy boiled down and could stand still further cutting. Dixon and Sinclair, themselves a splendid team, shoulder all responsibilities. The girls lend atmosphere but have little to do.

The Oxford Four is a clean, classy musical act that balanced this exceptionally good bill nicely, also closing it. The four consists of two of both sexes, able masters of the cornet, saxophone, violin and piano. They give a number of solos, dance and play on their instruments simultaneously, and perform a series of military formations with grace and correct precision. The four are graceful, work in perfect concert whether playing instruments or dancing, and have the added advantage of youth and a good appearance. Everything in their act accords with good taste, yet has the popular appeal, as evidenced by the warm ovation they received.

Grew and Pates, in a sketch brought out this week and commented on elsewhere in this issue, work with clever material delivered with style and finesse. The act is a satire on married life, the woman appearing as a hard-boiled clubwoman with a masculine slant on home life, and the man as a hen-pecked individual who yearns for a little home atmosphere and all that it implies. It is a sure-fire act and won the house.

The Harvey De Vora Trio, two men and a woman, doing blackface, billed as "Darktown Cabaret," registered well. De Vora's absurd rig of brass sequinse put the audience in a receptive mood for the clever burlesque that follows. The girl opens the act with an Indian dance which, though itself interesting, seems extraneous to what follows.

Zemater and Smith, horizontal bar artists, opened the bill and received a good hand.

F. F. S.

## TWENTY-THIRD STREET

**(Last Half)**

The business boom at this house seems to continue. A capacity audience greeted the new bill on Thursday night, consisting of six vaudeville acts and Richard Barthelmess in his latest drama, "The Bond Boy."

The Rich Sisters give the show a flying start with a delightful song repertoire. They work in full stage and carry a male accompanist. The girls have pleasing singing voices, one a soprano and the other a contralto. The latter opens the act with an operatic aria, with her partner joining for a duet, "If I Ever Get Back To Dixie." They follow with another double, "Songs My Mother Used To Sing," harmonizing many of the "old timers" and wind up with "Carolina."

Jack Joyce, the monopedic dancer, followed with his usual mixture of songs and dances. Joyce effects a Pollyanna attitude at the outset and sustains it throughout. Needless to add, it is quite helpful in selling his stuff, although he is a remarkable dancer and a clever entertainer. He sings a couple of "smile" songs, does several clever dances, with a crutch filling in for the missing limb. He had to omit his ballroom dance "bit" on account of his inability to secure a partner from the audience.

Winifred and Brown were the comedy wow of the bill in "The Coolie and the Sailor." One of the men does a dumb "chink," while the other portrays an unbleached gob. They enter with the coon being propelled in a sedan by the coolie. They go into rip-roaring dialogue that keeps the audience yelling from start to finish. This is a corking comedy act of big time calibre. It's a show stopper for any bill.

Hugh Herbert and Company was as amusing as ever in "Mind Your Business," which is founded upon the idea that all play and no work is a sure toboggan to bankruptcy. Herbert is amusing as the pleasure seeking business man, who is the target of the object lesson, and is supported by a man and a girl. The dialogue and situations provide many ludicrous moments.

Hall and Dexter, a mixed team, followed with their mixture of mirth and melody. The man does a Chaplin impression that is by far the best we've ever seen.

Vesta Wallace and Company closed the bill with a routine dance production, in which she is assisted by two boys and a pianist. Miss Wallace does a neat solo and appears in several numbers with the boys. It is an entertaining feature for the small time, although showing nothing startlingly new.

E. J. B.

**Janet of France** has been routed over the Orpheum circuit, and will open in Winnipeg on January 21st. Tommy Tucker will appear with her at the piano and with song bits.

## HAMILTON

**(Last Half)**

Lobby display at this house isn't just a matter of a "nice" lobby, but a matter of art with Dan Burns, the house manager. He sees to it that his lobby shall be as attractive as the best in New York, if not more so, changing the displays and decorations regularly. This week, when we entered the lobby, we found it decorated with multi-colored leaves, with the lights throwing a softened glow, the entire atmosphere of the place being a sort of "Spirit of Autumn" effect. The patrons seem to notice these things, and like them, for the patronage has increased steadily during the past few months, and on Thursday a very good attendance witnessed a well-arranged show.

There was nothing in the way of a big "name" on the bill to draw the crowds, and yet the entertainment value of the layout was as good as any which has been here in some time. Archie and Gertie Falls made a dandy opener for the bill, with some aerial work on the part of Gertie, and tumbling comedy done by both. "Falls" is the ideal name for the duo, especially for Archie, who does some sensational ones, getting plenty of laughs with their delivery. They are one of the few tumblers who get laughs and applause without doing any stunt which resembles a "Bert Melrose" fall.

Glad Moffatt, an attractive young lady, assisted by a pianist, sang her way into the good graces of the audience with a repertoire of popular numbers. She's likeable, has a pleasing voice, delivers her songs well. "I Gave You Up Before You Threw Me Down" was rendered exceptionally well, and scored heavily.

Lillian Herne and a company of four people appeared in an Irish comedy by Homer Miles, called "Irish Blue," the act being presented by the Joseph Hart office. The offering is just fairly good, and will do for the split week route only. There are one or two weak spots in the offering, which should be bolstered up.

The Versatile Sextette were the hit of the show. The boys have speeded up the act a great deal since we last saw them two months ago, and naturally get bigger results. Their singing bits as well as orchestral numbers were liked, and they were called back for several encores before being permitted to exit.

Bobby Randall was also a big favorite. This boy is one of the best blackface singles we have, oozing a personality all through his work that can't miss.

Maurice Diamond, with Helen McMahon and an unbilled young lady making up his company, closed the show with his dance offering. While the girls are more than capable, it is Diamond's individual number and the rag doll bit with Miss McMahon which stand out in the act.

G. J. H.

## FRANKLIN

**(Last Half)**

Artists playing this house have probably already discovered one thing about the audiences at this house. That is, that the audience here is probably the most discourteous and ill-bred in New York. Another discovery they may have made is that hokum, Hebrew comedy, or jazz dancing, are sure-fire here, while anything with some class or cleverness, that has been arranged tastefully, is bound to flop here nine times out of ten. Yet the theatre itself is one of the most beautiful in New York, and the house staff one of the most efficient. We mention these facts to help console some of the acts which flopped when we reviewed the show.

The Dancing McDonalds had things their own way, and almost stopped the show in opening it, because they do whirlwind dances and novelty ballroom routines which are liked here.

But Capt. Erard on second was razzed and flopped miserably. The razzing was due to the calibre of the audience. For Capt. Erard's own future good we must say that the flopping would have taken place in any other theatre simply because of his material and the way his act has been routined. Erard, we understand, is a recent arrival from Australia or England. Like so many acts which come from those parts, he has forgotten that American audiences cannot see anything English unless it is done for comedy purposes. Erard's entire act needs Americanizing, for it is too English at present. He does some piano, singing and mimicing work which shows signs of cleverness, but it needs rearranging entirely.

Louis and Bly did the usual comedy about marriage, the affair being the quarrels of a pair of newlyweds. They also didn't go over any too well, and also can stand a great deal of revision in their material, which is very weak.

Espe and Dutton picked up the speed set by the first act by scoring a riot, with their weight-catching and gymnastic work, intermingled with comedy.

Kate Elinore and Sam Williams do plenty of hokum, so their success was assured. In addition to that, they are old favorites here, and if one thing must be said for the credit of the audience here, they are loyal to their favorites. So that took care of them.

Hazel Green had an orchestra, and rendered popular songs which made the way smooth for them. The act will be fully reviewed under new acts.

G. J. H.

**Jean White** is preparing a new single in which she will open in vaudeville shortly.

## REGENT

**(Last Half)**

The Regent this week adopted the policy inaugurated in several of the Keith houses a few weeks ago of presenting the orchestra and giving it recognition as if it were an act. During the overture an amber baby spot was flashed in the pit and the orchestra rendered a selection in dance tempo, receiving a good hand at the finish.

Margaret and Alverez opened the bill with a clever exhibition of trapeze balancing. There are several difficult tricks in the turn which are well executed.

William J. Ward, on second, rendered a number of selections, accompanying himself on the piano. He used all popular numbers with the exception of a little Irish ditty. It is unfortunate that most of the numbers, for the most part comedy, had been heard by his audience before. It was only Ward's mode of delivery that got anything out of them. He works hard and persistently and finished strong, taking an encore, in which he rendered "Ten Little Bottles" with a prohibition slant.

Sarah Padden and Company in "A Little Pink" have a tight little sketch. The outstanding feature is the acting of Miss Padden, whose deep-chested tones, strangely enough, while delivered almost without inflection or shading, are nevertheless not monotonous. It is only at the end, where her emotional scene takes place, that she lets herself go, and it is then evident that she has held to the monotone during the early part of her act in order to give greater emotional flexibility at the end. The man in the company looks the part assigned to him, but his acting is not convincing nor is that of the woman who plays his wife. True, they have difficult parts and they do as well as might be expected—the fault lies rather with production than with the acting.

Burns and Wilson scored in their nurse and doctor scene. Miss Wilson, as the bonehead nurse, displays a fine comedy sense of the slapstick order and manages to endear herself to the audience. Burns makes a good straight and looks like a doctor. For the finish they kept the applause going, Miss Wilson's burlesque dancing getting over fine.

Shriner and Fitzsimmons, in their news-stand act, went well. The man who plays the part of the old newsdealer stays delightfully in character until he pulls the wig at the end of the act. The peculiar thing about the turn Monday matinee was that he got sore because the audience would not laugh at what is probably the worst gag in the act. It has been told and retold and there was no reason for them laughing. Either they had heard it too often or they didn't understand it. The act can stand without that joke as there is a plentitude of good material well delivered. The straight has a good voice.

Johnny Black and his band closed the bill. This is a straight orchestra act without the usual novelty lighting effects. The orchestra is probably a secondary consideration, the versatility of Johnny Black, composer of "Dardanella" and other hits, being the feature. In the course of the act Johnny sings, dances, plays the violin, piano, cornet, saxophone and trombone. The act, still in the rough, went over very well.

C. C.

## STATE

**(Last Half)**

That Eva Tanguay can still draw a capacity house and more is evidenced by the business being done at this house at practically all of the performances. Miss Tanguay still upholds her reputation as an eccentric comedienne with hardly a peer. Her personality and pep, plus her excellent material, an eight piece orchestra all added to her own inimitable style makes an act that compares favorably if not better than competitive headliners in vaudeville. Among the best of her songs are "Don't Feel Sorry for Me," and a surprise song in which she said she "really did care" what the people thought about her. Her costumes are clever and unique as usual, and Eva continues to stop the show. The women seem to be more anxious to see her than the men, which is always more than half the reason any house will fill up quickly.

Of next importance on the bill was the Fletcher Clayton Revue, two boys and two girls and a pleasing routine of songs and dances, all done unusually well. The voices were good, the girls especially so. The boys shone as dancers.

In the next to closing spot, Alten and Allen, "Two Daffydils," gathered numerous laughs with their comedy make-up, gags, antics and dances, also a few songs. The team is on the same style of the usual run of such comedy doubles.

Irving Edwards, in the second spot, did a few songs and a monologue, delivered for the most part in a rather monotonous style. His dance at the close of his act was the best thing in it and went over very well.

The Leah La Quinlan Trio opened the show in a novelty exhibition of slack wire stunts all done very cleverly. The two girls in the act always held the ends of the wire tightly in their teeth or around their head, etc. For an offering of its kind it is unusually well presented.

For an overture the orchestra which makes a specialty of supplying something different each week, played a novel series of arrangements of "Home, Sweet Home," such as the way it would be played by a little German street band, a Chinese orchestra, etc., and after several others their own way of jazzing the tune.

M. H. S.

## FIFTH AVENUE

**(Last Half)**

Eight acts, sufficiently diversified to exemplify Shakespeare's classification of variety being "the spice of life," ushered in the last half at this house on Thursday afternoon.

Strassel's Wonder Seal, a remarkably well trained sea dog, sets the bill off to a rollicking tempo, with a series of juggling, balancing and other similar feats, topped off with an orchestral concert, which, although brief, shows to what degree the seal has been trained in its routine.

Charles and Cecil McNaughton have an absurdity called "Getting Acquainted." It is the usual flirtation stuff, dressed with gags and songs, the flirtation idea merely being utilized to bring them on and get them set.

Bobby Jarvis and Company contributed an abbreviated musical comedy called "A Man Wanted," with Bobby as the comedy target for the wiles of two lovelorn lassies, whose vampiric efforts have been known to land any fish for whom they cast their lines. One type is the athletic girl, while the other is the w. k. clinging vine species. A dispute over the proper system to employ in trapping a youth, for matrimonial purposes, prompts them to make a wager. The one gaining the first proposal wins. Both proceed to make Bobby their victim, in their own particular way, which furnishes the comedy foundation. Bobby passes them both up and selects an old fashioned girl of his own choice, much to their chagrin.

The playlet is done in a racy tempo, is bright in dialogue in spots and is studded with several songs and dances. The three girls appearing in the act are excellent types for the parts, while Jarvis is a pleasant appearing light comedian of more than usual ability.

Polly and Oz registered a comedy hit with their "syncopated comedy." Polly handles most of the songs, with her male partner doing the accompanying and adding to the merriment of the offering with some clever clowning and a number or two of his own. Polly is an eccentric comedienne of the type that could even sell a ballad for a laugh. They open with a double, following with a rube number and wind up with a novelty song, "There Are No Silver Threads Among the Gold." The act got over to great applause and could have remained for more, but they preferred to let matters rest where they were and withdrew.

Frank Farron, on next, set the mob howling with a batch of mirth-provoking stories and characterizations, which contained an over abundance of laugh compelling material that was meritorious and sold with excellent showmanship.

The "flash spot" is held up nicely by Buckridge and Casey, a mixed team, who, assisted by a ten piece orchestra, offer a delightful repertoire of "song scenes." Each of their numbers are built up in musical comedy fashion, the team realizing every possibility.

"Save The Last Waltz For Me" proved an admirable introductory number and incorporated familiar waltz strains that have haunted our musical ears from the "Merry Widow" waltz to "Three O'Clock in the Morning." The man follows with "Yankee Doodle Blues," after which the band gets its opportunity and is heard to advantage in a medley that sets feet going and shoulders swaying. A double number, "Oriental Eyes," is topped with an oriental dance by the girl. The band renders another selection equally as admirable as the first. The girl returns and offers an operatic aria, swinging into a fast jazz number, in which the man harmonizes, for a finish.

Moss and Frye, negro comedians, proved as humorous as ever with their sidewalk comedy routine, while the Morton Jewell Company, a mixed quartette, closed the show with a combination of songs, dances and club swinging.

E. J. B.

### NEW RULING FOR AGENTS

All artists' representatives, booking with the B. F. Keith Vaudeville Exchange are now required to make up a list of all acts they are handling, which can be called on by the bookers in case of emergency. The new ruling, posted by W. Dayton Wegefarth, states that the representatives are to fill out an emergency blank every Saturday morning, giving the names of the acts and their telephone numbers, which must be handed in to Mr. Hennessy of the sixth floor, and Mr. Hopkins on the fifth floor, not later than noon on Saturday. In this way, bookers who find themselves short an act on Sunday, will be able to get in direct communication with the acts that can go to work immediately.

### "FOLLIES" IN LOEW HOUSES

The amateur "follies" idea has been adopted in the various Loew theatres in New York, and has already been held in several of the houses, with the Orpheum, on East 86th Street to follow with the Orpheum "Follies" during the week of November 20. The cast will include fifty girls from the local neighborhood, and specialty artists.

# VAUDEVILLE

## BEN BERNIE AND BAND

**Theatre**—*Jefferson.*
**Style**—*Novelty Orchestra.*
**Time**—*Twenty-five minutes.*
**Setting**—*In "three" (special).*

Ben Bernie in his new act has with him eleven musicians comprising the "Chicago Band" (which probably means that they come from Boston and New Orleans). Wherever they came from, they brought along a show-stopping combination that can't possibly miss. Two pianists, a drummer, violinist, banjoist and versatile saxophone, and brass sections, all of them excellent musicians, plus Bernie and his violin, are bound to manhandle any vaudeville show. While they are all good, the first cornetist and the drummer are featured. The latter is about the best wielder of the drum sticks we've ever caught in vaudeville. Great novelty music, Ben Bernie and his gags filling in intervals and adding variety, lighting effects, etc., are smoothly blended into real entertainment.

The orchestra opened the act with the rendition of a published number used in a production, and apparently were lead by the drummer in the center of the outfit. Bernie made his appearance at the finish of the selection and after a few gags, during which some of the boys in the orchestra were kidded, "Chicago" was played and followed by some more comedy. Part of an overture was played by the orchestra, Bernie playing the last note of each bar on his violin only. He then announced that they would play a "three dollar song," although the admission prices were lower than that, and the orchestra rendered a marvelous arrangement of "The World Is Waiting for the Sunrise," different musicians doing parts as a solo, including a violin duet and piano accompaniment. The first cornetist did a jazz solo next.

"Hot Lips" was done, the cornetist shining and later the drummer clowning in a really funny manner. For the first encore some gags were told by Bernie and one of the saxophone players played a lullaby on the soprano sax, yodeling and all, very cleverly.

One terrific "wow" was an imitation of a Yiddisher orchestra playing "Mr. Gallagher and Mr. Shean." This was begun as a clarinet duet, in a tempo that was partly Oriental, and the sing-song style generally associated with Yiddish music. The brass section came in later and it ended drowned in applause, for it was a great harmony arrangement.

As mentioned above the act is a big-time offering as any eleven-piece orchestra, under competent leadership, should be that, when they are in great demand. Ben Bernie, who leads the orchestra now and then and does his own style of stuff, which has been seen over the big-time circuit time and time again, of course is a valuable acquisition to an orchestra or any act and strengthens it that much more. His intimate style and personality gets across easily and the orchestra (for the 'steenth time) is powerful.

M. H. S.

## HELEN STAPLE

**Theatre**—*Jefferson.*
**Style**—*Singing.*
**Time**—*Ten minutes.*
**Setting**—*In "One."*

Miss Staple has a fair soprano voice, of high range and good quality. She sang a series of ballads, with one or two of the second choruses done in faster tempo. Her style is plainly amateurish, and not having the kind of personality that pleases, with this drawback, it proves a serious hindrance. The whole act moves in a slow tempo, naturally when ballads are sung, and it would seem advisable to learn the art of putting the songs across and selling them to the audience. Less stiffness, more pep and some variety to the style of songs would help considerably. M. H. S.

# NEW ACTS AND REAPPEARANCES

## JARNIGAN AND CONDEE

**Theatre**—*Proctor's 23rd Street.*
**Style**—*Singing and Piano.*
**Time**—*Eighteen minutes.*
**Setting**—*Special.*

The act opens with Jerry Jarnigan at the piano and Patricia Powers introducing themselves in a song, the former claiming to have played the theatre before with John Steele, and the latter says she is from the "Mecca" cast. Bee Condee then bursts upon the scene, ridiculing their stage ability, following that up with an amusing burlesque of an opera singer, a classic dancer, Rodolph Valentino and Ethel Barrymore. Jarnigan, accompanist, protests her wasting time and suggests that they get together. She and Jarnigan sing "That Island of Love." Miss Powers changes her costume for one of Spanish effect, and gives "Spanish Dawn" in a voice which, if not strong, is pleasingly smooth, not a little helped along by Miss Powers' charm and grace. Miss Condee enters cyclonicly, on conclusion of the number, supposed to represent a dashing senorita in red table cloth, wicked glances and tambourine in hand. Her burlesque of Spanish grace was eccentric—grotesque, and turned out to be a laugh-getter. She could, however, advantageously cut the number a little for there are periods when she seems to have expended all ingenuity and falls back upon comic antics long since passed out of vogue, resulting in a broken meter. The lines of her Spanish song are satisfyingly funny, introducing all the names of Bizet's "Carmen" and giving one a new impression of Spanish table manners, inasmuch as she eats her meals "with a dagger." It was the most amusing number in the act.

The act closes with a parody of a well-known classical song, Miss Condee and Miss Powers in evening dress, the former's being much exaggerated, of course. For an encore, she sang "I'm Wild About Harry" in high silk hat and cane.

Miss Condee's work consists of the eccentric and burlesque throughout, Miss Powers balances the act playing straight. Jarnigan is a clever accompanist and makes the most of his numbers alone.

With a little studying, the act could be so improved as to travel along vaudeville's broadest highway. F. F. S.

## LA PETITE MIGNON

**Theatre**—*Jefferson.*
**Style**—*Commedienne.*
**Time**—*Twelve minutes.*
**Setting**—*In "One."*

A stocky, energetic girl whose appearance suggests that of a dancer, in a series of clever impressions and imitations of well known stage people. All but one of these were songs and were done in a powerful soprano voice when it was needed.

Her first impression was that of Emma Trentini, which was followed by one of Eddie Leonard singing "Roly Boly Eyes." Ruth Roye was done next, and would have been more like Miss Roye if the facial expressions were not so pronounced. However, it went over very well. The next bit was one of the best, that of Nan Halperin, doing her "Military Bride," song. After Sam Bernard was done, as an encore, she closed with a Bernard Granville dance, which was very clever, proving Mlle. Mignon to be a really excellent dancer. The dance alone received considerable applause.

She has some big time material and knows how to put it across. We imagine if she were to be herself in a special song or two it would not be bad at all.

M. H. S.

## BILLY HUGHES AND CO.

**Theatre**—*Jefferson.*
**Style**—*Dance-revue.*
**Time**—*Twenty minutes.*
**Setting**—*In "One," "Two" and "Three."*

As Hughes, in sailor's garb, announced in his opening song, he is a dancer who has been seen around, but now has a more elaborate act, four girls now being with him in a new offering. The song is done in "one" and the opening of the shut-in reveals four big trunks the girl in each popping her head out as Hughes sang an introduction for them. Stepping out the girl did a dance clad in pretty costumes while he sang and joined them in the dance later. Each girl made her exit after singing a few words, which were not always intelligible.

In another set, Hughes appeared and did a song about the foreign lands he had visited, how he won the girls by dancing, etc. A series of dances followed, the girls appearing as those he met abroad, etc. Russian, Hawaiian, Spanish and a Broadway girl appeared in turn each of whom did a dance with Hughes and also partly as a solo. The costumes in these dances were good with the exception of the Hawaiian dancer, who still wore her pink slippers and hose making the costume appear incongruous.

After the jazz number done by the Broadway girl, a sister team did a bit, and were followed by Hughes in a single. This was an eccentric, soft shoe dance that went over very well. The four girls joined soon after and all danced until the finale.

The act shows signs of newness here and there, but the dancing of Hughes strengthens the offering whenever it grows weak. He has a fair personality and sings well. The act on the whole moves along with speed, and certainly makes an excellent little revue for the three-a-day for the present. M. H. S.

## CUNNINGHAM & BENNETT

**Theatre**—*Coliseum.*
**Style**—*Singing, dancing and orchestra.*
**Time**—*Twenty-six minutes.*
**Setting**—*Full stage (specials).*

In introducing their act by means of a telephone conversation, Cunningham and Bennett promise the patrons of the theatre a "novelty"—something "different." Hundreds of vaudeville acts have made the same promises to audiences in opening songs, and opening bits, but the amount who have made good their promises have been small enough to be counted on the fingers of two hands. Therefore we didn't take the opening bit of Cunningham and Bennett's act very seriously, and were all the more pleased and surprised, after seeing their vehicle, to find that they had succeeded in introducing some real novelties in their act.

They are supported by a six-piece orchestra under the Specht direction, and a colored man and woman, who appear as maid and butler, and who also stopped the act cold when reviewed with their dance bits. The strongest part of the act offered by Cunningham and Bennett is a series of songs and dances which come under a "Conscience-Stricken Blues" series, in which Miss Bennett does different types of girls, ranging from a kid to a "vamp," bride and others.

The offering is very attractively dressed and mounted. The routine has been effectively done. The abilities of their entire cast carry it over to a solid hit. Sufficient. G. J. H.

## GREW AND PATE

**Theatre**—*Proctor's 23rd St.*
**Style**—*Sketch.*
**Time**—*Thirteen minutes.*
**Setting**—*Special.*

They're clever—Grew and Pate. As a militaristic and rather masculine wife, Miss Pate—Gwendolyn, if you please—leads William Grew something of a dog's life. With her clubs, aspirations to the presidency of the United States, and her many other diversified affairs, she hasn't much time for home—and hubby. Thereby hangs the tale of the act.

When husband comes home a bit piflicated on extract of wild cat, or other rejuvenating liquid, the strongest half of the wedded pair, takes him to task. A storm of wiferial ire descends upon the head of the unfortunate male. The police phone to say that the wife's mother is in jail for laying-out a cop and, unknown to his wife, hubby instructs them to keep her there.

The wife confesses her hope of one day occupying the White House which gives Grew an opportunity to get in some clever lines. He upbraids her for her indifference to domestic affairs when she tells him her club is taking up French and asks her what she knows about her own people—when Harding was born, who was the second president, and when was New York settled. She is unable to answer them, much to her humiliation.

She slips off only to return immediately attractively attired in an evening gown, her flat heel shows, horn-rimmed spectacles, and down-on-the-world expression discarded. She makes overtures to hubby which are accepted, and promises to hereafter apply her attention strictly to home duties. Incidentally, she asks if he can answer the three queries he previously put to her, and endeavoring to uphold his masculine dignity, husband replies haphazardly, explaining Irish drove the Swedes out of Jerusalem, that "New York was settled when the Irish drove the Swedes out of Jerusalem." She confides that an increase in the family is expected and the act closes with a song, "More and More I Want You."

The act is lively and holds interest throughout. The contrast between the militant wife and sweet little home-lover is convincingly drawn by Miss Pate.

F. F. S.

## ROSE BENNETT

**Theatre**—*Proctor's 23rd St.*
**Style**—*Ventriloquist.*
**Time**—*Fifteen minutes.*
**Setting**—*In "One."*

We may have come to regard ventriloquism as "old stuff," but Miss Bennett puts her act over with such neatness as to make it very acceptable.

The act opens with a negro dialect song, sung naturally. Then, she seats herself at a small table with the dummy on her right knee. The rest of the act depends entirely upon her ventriloquial ability. Miss Bennett sings two songs, using the dummy, and carries on an entertaining conversation with herself. A number of the jokes are old but were put over in clever style. The audience particularly liked:

"Are you married?"

"That's my business."

"Well, how is business?"

She does the usual stunt of drinking and talking at the same time. The dummy is given a life-like appearance when he smokes a cigarette, wipes his mouth with a handkerchief, etc.

Miss Bennett has a pleasing voice, though not strong, and a personality that wins her audience.

All in all, the act has good entertainment value while it may lack originality. F. F. S.

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## FILM THEATRE'S FUTURE

The future of the big first run picture theatre is clouded in mystery. Never before in the history of the film industry has there been so much doubt and uncertainty as to just what is to be done to hold the grip of the picture houses upon the public.

Especially is this true with the big houses, with their enormous expense and attendant high admission prices.

Present day motion pictures alone will not do it! That has been settled by the experience of the big Broadway theatres, which long ago discovered that something else in the way of entertainment was absolutely necessary to hold the old-time patrons and bring in new ones. Music, big orchestras, vocal and instrumental soloists were engaged and added to the program and these did no small bit in holding up the business of the big theatres. These, however, are not enough. In these days of conservation the public is insisting upon something more in the way of entertainment and owners and managers are groping about in the dark in search of something to add to their bills.

Vaudeville acts are being tried, but the small time offering is not acceptable. The high type of entertainment furnished in the big first run houses is so firmly established that nothing short of an act of standard, if not actually headline, ability fits. These add enormously to the operating costs, so much in fact that managers are hesitating before attempting anything in this line, although they frankly confess that some addition to their bills must be made.

Film houses, that is, the big ones furnish big entertainments dwarfing the smaller houses, but have reached the limit. The only way that the big houses can hold their grip upon the public seems to be by furnishing bigger and better pictures, so big and so good in fact that showing them in the little houses is out of the question. Leave vaudeville alone, acts and pictures will never fit. Let the big picture house show better films, that is what their audiences want.

### HARRIS TO DO "SOCIETY"

William Harris is preparing to produce "Society," by Cosmo Hamilton. Mr. Hamilton is now dramatizing his novel, "Rustle of Silk," which, it is said, will also be done by Mr. Harris.

# 62 NEW MEMBERS FOR ACTORS' FUND

Sixty-two new members have, during the past week, joined the Actors' Fund, in the drive for $5,000. Of these sixty-two new members, sixty are active and two are associate. With the theatrical season now in full swing and the actors and actresses are taking much interest in the drive and the $5,000 which they are raising will soon be a reality.

In addition to the new members who joined the Fund during the past week, the following made contributions: Jean Adair, $8.00; Shirley Stanley, $10.00, and Julia Hurley, $10.00. In joining the Fund, a number paid more than the regular dues of the organization, among them being Ada C. Neville, who paid $6.00; Frederick Burton, $10.00; C. M. Paul, $10.00; Jack Amory, $4.00; Frank Sylvester, $6.00, and Edward Grace, $4.00. The list of names for the past week are as follows:

Chet Wheeler, actor.
Richard Glance, actor.
Lydia Yeamans Titus, actress.
Mattie Fitzgerald, actress.
Thos. Fitzgerald, actor.
Rita Winter, actress.
Henry Mortimer, actor.
William W. Martin, actor.
Catherine Proctor, actress.
Florence G. Lang, actress.
Lillian H. Hankins, actress.
Peter M. Lang, actor.
Jean Adair, actress.
John Daly Murphy, actor.
Robert Ames, actor.
Millicent Hanley, actress.
Chas. Lawrence, actor.
Richard Pitman, actor.
Richard Quilter, actor.
John Saunders, actor.
Edward Grace, actor.
Frank L. Sylvester, actor.
Chas. D. Vuvno, actor.
Waldo Whipple, actor.
Jack Amory, actor.
C. M. Paul, actor.
Jas. K. Applebee, actor.
Frederick Burton, actor.
Edward H. Convey, actor.
Harry Leighton, actor.
Lola Fisher, actress.
Jeanette Murray, actress.
Mrs. Charles Willard, actress.
James H. Williams, actor.
John J. Hall, actor.
Chas. Halton, actor.
T. A. Ridgeway, actor.
Dave Malcolm, actor.
Jessie Graham, actress.
William H. Turner, actor.
Hallet M. Bosworth, actor.
George Pickett, actor.
Roy Cropper, actor.
Edwin Taylor, actor.
Mildred Holland, actress.
Elden Baker, actor.
Lida Kane, actress.
John H. Fay, actor.
Frank Walsh, actor.
Daniel Flaherty, actor.
Abe Aronson, actor.
Nina Saville, actress.
May Smilax, actress.
J. C. Morris, actor.
Lloyd Neal, actor.
Ada C. Neville, actress.
Chas. Saunders, actor.
Junius Bernard, actor.
Arthur R. Wilber, actor.

ANNUAL ASSOCIATE MEMBERS

Newman Roder.
Robert Seeley Kelsey.

### DIRECTOR SUES RICKARD

Tex Rickard was served with papers last week in a suit of Julius Hopp, formerly musical director of Madison Square Garden, asking for an accounting of all profits and for a judgment of $100,000 against the Radio Corporation of America. Hopp claims that he formed a partnership with Rickard and others for the purpose of exploiting wireless in broadcasting news. He states that the company broadcasted the returns of the Dempsey-Carpentier fight and shortly after the other partners made an agreement with Radio Corporation from which he was excluded. Rickard said that the story of the Radio Corporation was a myth.

### MONEY IN THE ENVELOPE

A humorist is evidently supplying the advertising copy for the Boston company of "The Bat," playing the Wilbur Theatre in that city.

Sunday's advertisement in the dailies reads: "Write for seats. We love to get letters with money in the envelope."

### "RUBICON" IN BROOKLYN

"The Rubicon," whose daring theme ran afoul of the law in Cincinnati, Ohio, two weeks ago, causing the theatre playing it to have its license revoked, will not be taken off, as reported, but will begin another road tour at Teller's-Shubert, Brooklyn, next Monday.

William H. Pine, for many years connected with the Hearst papers, has been appointed general manager for Henry Baron, the producer of the piece, and will direct its road tour.

Baron is also planning to bring out a new play, "Mon Homme," by Andre Picard, author of Lenore Ulric's current starring vehicle, "Kiki."

### MOLNAR PLAY COMING IN

"Fashions for Men," Ferenc Molnar's new play featuring O. P. Heggie, played Friday and Saturday at the Parsons theatre, Hartford, and is scheduled for an early New York appearance. Molnar will be remembered here for his "Lilliom."

# YOUR $2.00 WILL SECURE $5.000 FOR THE ACTORS' FUND

**The Clipper has a donation of $5,000 for the Fund, if members will subscribe a like sum by individual contributions of $2.00 (Annual Membership) or $50.00 (Life Membership), and any other general contributions.**

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## Answers to Queries

Cork.—Jos. P. Harris was the manager of Primrose and West's Minstrels during that season.

A. C. S.—1.—Address Jos. M. Weber, 1416 Broadway, New York. 2.—Address Darcy and Wolford, 1402 Broadway, New York, in reference to the Harrigan and Hart plays.

Comedy.—Willis Clark was the author of many parodies on the popular songs of those years.

Boxer.—Peter Maher's Specialty and Athletic Company toured under the direction of Jas. F. Wood.

Tab.—John Drew appeared in "The Bauble Shop" at the Empire Theatre.

Rill.—The Palmer Stock Co. presented "New Blood" in New York. The company included, C. W. Couldock, E. M. Holland, Wilton Lackaye, Charles Thropp, Maurice Barrymore, George F. Nash, J. G. Saville, Reub Fox, C. J. Richman, Elita Proctor Otis, Katherine Grey, Ida Conquest and Madeline Bouton.

C. A. T.—The "Soap Bubble" was presented by Baker & Farron.

Record.—T. B. Harms published "The Little Bunch of Whiskers on His Chin" and "My Pearl is a Bowery Girl."

Rife.—Lulu Glaser was born in Allegheny City, Pa. She made her debut with Francis Wilson's Co.

T. C.—"A Gaiety Girl" was presented by George Edwardes' Co. at Daly's Theatre, New York, Sept. 18, 1895. The company was made up entirely of players from England.

S. S.—The "Priscilla" started making trips on the Fall River Line in June, 1895. She was 440 feet 6 inches over all in length.

### TWENTY-FIVE YEARS AGO

"The Lost Paradise" was played at the Morosco Grand, San Francisco, by the Frawley Co.

Gustav Walker added the Clunie Opera House, Sacramento, Cal., to the Orpheum Circuit.

Stuart was the "Isabella" with the "1492" Co.

Sam Howe was with "A Gay New Yorker" Co.

Waldo Whipple was with Blaney's "A Baggage Check" Co.

Budworth & Brimmer played at the Bijou Theatre, Washington, D. C.

The Bob Fitzsimmons Show included Nelson, Glinseretti and Demonio; Mlle. Theo; Ryan and Richfield, McCale & Daniels; Chas. B. Lawlor; Lizzie Mulvey; Pearl Inman; Whitman and Davis; Crane Brothers, and La Verne Sisters; Ernest Roeber and Carl Beck; Bob Fitzsimmons and Mike Connelly. Martin Julian was the manager.

Oscar Hammerstein made an assignment to his creditors and closed the Olympia, New York.

"A Marriage of Convenience" was presented with John Drew, at the Empire Theatre, New York.

"Miss Francis of Yale" was presented at the Manhattan Theatre, New York, with Etienne Giardot in the cast

Sam Morris appeared in "Old Money Bags" at the People's Theatre, New York.

The Grand Opera House, Terre Haute, Ind., was opened.

Vesta Tilley was at the head of a Vaudeville Co., under direction of Weber and Fields.

The Cherry Sisters of Cedar Rapids, Iowa, offered their services to head a vaudeville company.

Odell Williams presented "The Judge" in vaudeville.

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By RICHARD HOWARD
Moderato
Au-tumn, Au-tumn, look what you've done, — seems like you know, —
You've made a ba - by of me, — Au - tumn, Au - tumn,
You took my best pal from me, — Au - tumn, Au - tumn,
your set - ting sun — long, long a - go —
Pic-tures a sad mem-o - ry. Now you feel sor - ry I see.
poco rall
When - ev - er leaves be - gin to fall, Home a-gain I — seem to be: —
CHORUS I know your leaves are just your tears, Fall - ing in sweet sym - pa - thy. —
I get so blue thru and thru when the leaves come a tum - bl-ing down from the trees,
down thru the breeze, I al-ways sigh and I cry when the sun says Good - Bye — to the
birds and the bees, their sweet mel - o - dies, I nev - er shed a tear — when the
sum - mer days are here, — But when it's au - tumn time, Ev-'ry thought of mine,
seems so dark and drear, I al-ways sing — that lone-some Spring Song mel - o -
- dy — because you see — It makes me think — of some-one in a ging-ham gown — in my home
rit. a tempo
town, — I hear my old girl say a prayr — beside my moth-er's vacant chair — I get so
blue thru and thru When the leaves come a tum - bl-ing down. I get so

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Starring in his big production MAKE IT SNAPPY is scoring a hit of gigantic proportions singing

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# MELODY LANE

## RADIO BROADCASTING PERMITS WITHDRAWN BY SOCIETY

### Notice Served on All Radio Stations That Broadcasting of Copyrighted Numbers Must Stop Unless Licensed—Suits May Follow

Notice has been given to all radio broadcasting stations by the American Society of Composers, Authors and Publishers to refrain from broadcasting any of its copyrighted compositions without a license to do so, and that all temporary permits have been rescinded. Failure of the stations to receive proper permission under a new application issued by the Society will result in infringement suits for violation of the copyright law.

This course of action was decided upon as a result of the rejection by the A. S. C. A. and P., of the plea made at the last conference, by the radio interests to the effect that the payment by broadcasting stations of a license fee would incur prohibitive expense in that they would have to pay artists now giving their services free, which would end in the closing of most of the radio sending stations.

The new form of application issued to the radio stations contains a list of questions upon the answers of which will be based the nominal fee charged by the A. S. C. A. and P. for the public performance of its compositions. No fee is stipulated and the amount, according to the letter sent to the radio people, will be arrived at in a helpful and co-operative spirit.

The letter sent to all licensed broadcasting stations by the A. S. C. A. and P. follows in full:

"We enclose herewith, for your information, minutes of the second conference had with the representatives of various "radio" interests, on the subject of public performance of copyrighted musical compositions by radio broadcasting.

"As will be noted by perusal thereof, it seems that concensus of opinion among the broadcasters that they cannot afford, at this time, to compensate musical copyright proprietors for the use made of their works in public performance, as to do so would possibly involve compensation of singers, musicians, and other talent used in broadcasting activities.

"We respectfully submit that this does not constitute a sufficient or adequate reason for not compensating musical copyright proprietors, and we believe that the best interests of all concerned will be most served by frankly facing the situation now, and not leaving it for the indefinite future to settle.

"It were better, it seems to us, to establish right now, the conditions under which broadcasting is to be done, to the end that the enterprise may grow upon solid foundations, and those engaged in it have the warrant of a soundly founded business practice to depend upon.

"Obviously, continued dependence upon volunteer services by unpaid talent is not wise, in view of the anticipated development of the industry; nor is it to be contemplated that continued use may be made free of charge, of the copyrighted works of the composers and authors of the country.

"It seems to us very clear that legislation is urgently needed, that all concerned must look to Washington for a statute that will clarify the situation. It is not to be denied that the recipients of entertainment and other service through their receiving sets should, in justice, pay fairly for that service, beyond the mere cost of their installations.

"It must be apparent that unless broadcasting pays those who broadcast, it will be discontinued by them. Millions of dollars are being invested by the general public in receiving apparatus, with no assurance that there will be a continued service for their sets.

"The American Society of Composers, Authors and Publishers presents these thoughts for your consideration, and offers such assistance as it may consistently give in aid of working out a solution of the problems involved.

"In the meantime, secure in the conviction that all interests concerned will be thereby best served, it respectfully requests that the copyrighted compositions of its members BE NOT BROADCASTED without license so to do, and notifies all stations that suits will be filed for violation of copyright law in every case of unauthorized public performance by radio broadcasting, coming to our attention.

"NOTICE IS HEREBY GIVEN of the rescinding and revoking of all temporary licenses heretofore granted, and a form of application for license authorizing the public performance of the copyrighted works of our members, is herewith enclosed.

"It will be noted that no price for a license is stipulated. The fees fixed will be nominal and reasonable, and arrived at in a helpful and co-operative spirit, based upon the probable immediate area served, number of hours per week devoted to the broadcasting of entertainment, and such factors as should logically be considered.

"If you do not desire a license, as a matter of courtesy please so advise us, and understand of course, that pursuant to such advice we shall file suit for infringement of copyright if you subsequently publicly perform copyrights controlled by our members.

"We feel that we merit your courtesy in responding, as we have at a very considerable expense kept you informed of the progress of these negotiations.

"With best wishes, we remain,
Yours very truly,
AMERICAN SOCIETY OF COMPOSERS,
AUTHORS & PUBLISHERS.
By J. C. Rosenthal, General Manager."

### TELLER ON WESTERN TRIP

Henry Teller, now connected with the Clarence Williams Music Publishing Company in the capacity of sales manager, left last week on an extended sales trip through the Middle West, going as far as Kansas City, and making other important cities in that territory.

### CHANDLER IN NEW JOB

Billy Chandler, formerly with Goodman & Rose, as manager of the professional department, is now with Ager, Yellen & Bornstein, succeeding Louis Fordan.

### KORNHEISER IN CHICAGO

Philip Kornheiser is spending the week in Chicago. He left New York on Sunday with Rocco Vocco, manager of the Feist Chicago office, who was returning after a two days' visit to New York.

### BIBO WRITING SCORE

Irving Bibo, of the Leo Feist, Inc., staff is composing the score of a three act musical comedy book and lyrics by Charles Francis Park, entitled "The Sawdust Girl." The piece when completed will be the first musical play written around the circus.

### STARTS WAR ON JAZZ

ATLANTIC CITY, N. J.—At the Ninth Recreation Congress, held here under the auspices of the Playground Recreation Association of America and Community Service, Prof. Peter W. Dykema of the University of Wisconsin declared that the majority of Americans are no better than African savages in their use of musical instruments, and threatened to start a war against jazz.

A resolution was passed by the delegates the Congress declaring: "It is vital that immediate stimulus be given to the creation of a song literature embodying the finer ideals of American life." The resolution appeals to the "poets and composers of the United States to devote themselves to creating more worthy songs."

"We are musically undernourished," said Professor Dykema. "Americans need good music just as Austria needs good food. What better proof of this fact could anyone ask than the way the public quickly turns from one popular song to another, in unconscious search for the songs which will lastingly satisfy their musical hunger? Good popular songs are those which stress some fine and desirable aspect of American life. . . I do not mean that good songs must necessarily be 'high brow' songs. Let us have lots of songs in lighter vein, songs of humor, sport, friendship, love; songs that express an ideal of American life, not only its loftier moments."

### WOOLWORTH STOCK HITS 205

Woolworth common proved the sensation of the market last week, selling at 205 for the first time in the history of the company. The stock registered an advance of about 15 points in the first hour of business. The low price of the year was 137, made in January. The company will retire all of its $10,000,000 of preferred stock at $125 a share, the payment being made from cash on hand.

It is understood that the directors contemplate the distribution of a stock dividend after the preferred stock has been retired. The last stock dividend paid by Woolworth was in 1920, when 30 per cent in common stock was distributed among common stockholders.

Sales of F. W. Woolworth in October amounted to $15,774,126, an increase of $1,365,654, as compared with October, 1921. For the ten months the company reports sales of 125,001,160, an increase of $14,659,361, as compared with the corresponding period of last year.

Woolworth discontinued the handling of music nearly two years ago.

### THE KLAGES RECONCILED

Ray Klages, who wrote the lyrics for "Sally, Irene and Mary" and has several popular numbers on the market, is again living with his wife who was Vera Forbes of the "Ziegfeld Follies of 1920." About six months ago Mrs. Klages, who was at that time living in Chicago, started divorce proceedings against her husband, alleging non-support. Klages was at that time struggling to gain recognition in New York and the proceedings came as a surprise to him. His subsequent success with "Sally, Irene and Mary" enabled him to communicate with his wife and effect a reconciliation. The matter was dropped and now Mr. and Mrs. Klages are living together again.

### CHANGES IN PROFESSIONAL DEPTS.

After an absence of a year during which time she was with the Broadway Music Corporation, Helen Leopold is back in the professional department of Fred Fisher, Inc. Clara Brodsky, formerly with Jack Mills, Inc., where she was secretary to Jimmy McHugh, is now with Fred Fisher, Inc., in the capacity of secretary to George Joy, manager of the professional department.

### HARRY PEASE SUIT UP AGAIN

The suit for divorce filed against Harry Pease, songwriter, by his wife, Louise, and which was thrown out of court recently by Judge Morschauser, in the Supreme Court at White Plains, is up again.

Mrs. Pease, through her counsel, has made a motion to have the divorce suit reopened and also has filed a suit for separation. Mrs. Pease asked for $100 weekly alimony and $500 counsel fees pending the trial.

The motion was brought before Justice Tompkins who referred it to Justice Morschauser, who will hear the matter.

In dismissing the divorce action against Pease, Justice Morschauser said that although he found that Pease had written in a letter that he was unfaithful to his wife, there was no proof of his alleged infidelity. Mrs. Pease alleges that she has discovered new evidence in the form of a story told regarding Pease's actions with a vaudeville actress.

Last week Mrs. Pease had her husband arrested and he was released under bonds.

Pease is a well known writer, having to his credit a number of hits among them being "Peggy O'Neil" and "Ten Little Fingers."

### COMPOSERS' SOCIETY BUY RADIO

The American Society of Composers, Authors and Publishers recently purchased at Gimbel Bros. department store a radio broadcasting outfit paying therefor the sum of $495. Its radius is about fifty miles and was purchased with the idea of communicating occasionally with broadcasting stations.

Ownership of the outfit was erroneously credited to the Music Publishers' Protective Association, giving rise to a story that the music men were contemplating using it to popularize the songs of the members. This the association officials declare is not correct.

J. C. Rosenthal, manager of the Composers' society acknowledges that he bought the outfit and states that it will never be utilized as a song plugger. His organization, he declares, is for the collecting of royalties for performances of copyrighted numbers owned by members, and exploitation or propaganda in connection with songs has never been considered.

### MILLS BACK FROM TRIP

Irving Mills, of Jack Mills, Inc., is back from a month's campaign in Chicago and the middle west where, with Jimmy McHugh, professional manager, he has been exploiting the new Mills songs.

McHugh is now in St. Louis and will stop in a number of other cities on the way east.

### FORDAN WITH STARK & COWAN

Lewis Fordan has severed his connections with Ager, Yellen and Bornstein, as manager of the professional department, and is now with Stark & Cowan. He left last week for Chicago where he opened a new office for the concern in the Grand Theatre Building where he is in charge.

### BEILIN OUT OF THE BROADWAY

Al Beilin, professional manager of the Broadway Music Corporation, and his assistant, Willie Horowitz, suddenly severed their connection with the music house last Saturday afternoon.

Both have been with the concern for the past five years. Beilin intimated that he might go in business for himself shortly.

### JOLSON SINGING "BUDDY"

CHICAGO, Nov. 13.—Al. Jolson, in his show "Bombo" which is packing the Apollo theatre at every performance is scoring a decided hit singing the new Remick song "My Buddy."

# BURLESQUE

## COL. SHOWS OFF PENN CIRCUIT

### ONE NIGHTERS D D NOT PAY

The Penn Circuit of one-nighters did not prove a success for the Columbia Amusement Company, and after giving the circuit a trial of five weeks, it was decided that the week would be dropped, which took effect last Saturday night.

Sim Williams' "Radia Girls" played the circuit last week and closed it as a Columbia Circuit week. Peck and Kolb's "Hippity Hop" was the first show to play the circuit, five weeks ago. It lost money, as did all the shows that followed, according to reports.

The overhead expense is the reason given for dropping the week. It is claimed that it costs the shows $1,500 outside of salaries to play the circuit. The railroading alone being about $900. The other $600 goes for printing, transfering and extra stage hands.

The Penn Circuit was one of the best weeks of the season for the American Circuit in past seasons, but the Columbia shows are "hooked" up more expensive than the American shows were, in the first place; they carry more people and higher salaried ones. The productions are larger, and the general expenses run up into the thousands greater than most American shows did. This will be confirmed by former American show owners now on the Columbia Circuit.

The Penn Circuit the past few weeks run as follows: Allentown on Monday, Reading Tuesday, Lancaster Wednesday, Harrisburgh Thursday, Altoona Friday and Cumberland Saturday.

The Sam Howe Show will close in Boston the week of December 4.

The Columbia Company have decided that this show was not up to the standard required by the circuit. Howe had been notified many times this season to fix his show up, it is claimed, but the last time. Sam Scribner, general manager of the circuit, saw it; it was still in bad shape, with no chance of getting it right, it is said.

By taking off this show the Penn Circuit can be closed up with the moving up of the shows just one week. This was to be the arrangement at the time of going to press Monday night.

The "Broadway Flappers," the show that follows the Howe show, will jump from Montreal to the Columbia, New York, taking up the route of the Howe show.

Billy K. Wells' "Bubble Bubble," which was to play the Penn Circuit, is playing in Pittsburgh this week.

### MORTAN AT ROMAN GARDENS

Nat Morton, the "human clarinet," formerly with Jean Bedini is now appearing at Murray's Roman Gardens. He has introduced a number of novelties in his act, one of them being the giving away of live puppies. He is now doing a new stunt and while singing the song "November Rose" presents roses to all the guests.

### DOT LEIGHTON WITH WATSON

Dot Leighton opens as prima donna with the Billy Watson "Beef Trust" at the Palace, Baltimore, next Monday. She replaces Esther Shaw.

### ANNA ARMSTRONG IN STOCK

Anna Armstrong is working at the Trocadero, Philadelphia this week in stock.

### MINER'S BRONX SOLD

Miner's Bronx Theatre has been sold to Louis Gold and Company by Alfred E. Marling and Judge Walter C. Noyes, receivers for the American Real Estate Company.

The entire building contains, besides Miner's Theatre, four stores on the ground floor and fifteen offices in the building, and is located at the corner of Melrose avenue and 150th street, adjoining Third avenue and 149th street.

The building was erected in 1912 by the American Real Estate Company. Percy G. Williams ran dramatic stock in it for a number of years. The late B. F. Kahn got the lease from B. F. Keith Circuit, who acquired it at the time they purchased the Williams houses. Kahn ran stock burlesque in the house for several months to the end of the season.

The Miner Estate took over the lease from Kahn, paying him $5,000, it was claimed at the time, and transferred the Columbia Circuit shows from their theatre at Third avenue and 156th street to where they are at present playing. Miner's old theatre is playing pictures at present.

The lease expires on Miner's Bronx, the present burlesque house, in 1924, and it is thought that the Miner Estate will make arrangements with the newcomers for a new lease when the present one expires and the business has been exceptionally good there this season.

### PRINCESS DOVEER CLOSES

Princess Doveer closed as an added attraction of the Pat White Show at the Lyric, Newark, last Saturday night. The Princess has been engaged as an added attraction of various Mutual Circuit shows,, where she will offer a series of classic and Egyptian dances. She is this week at the Olympic, New York.

### BABY AT JERMON HOME

An eight and a half pound baby girl arrived at the home of Mr. and Mrs. Rush Jermon on November 6. Both mother and little one doing finely. Rush Jermon is associated with the Mutual Burlesque Association. The Jermons now have three children.

### SCHUBERT RETURNING TO U. S.

PRAHA, C. S. P., Nov. 3.—Hughy Shubert who has been spending a few weeks with his parents here, will leave for his home in New York next week. He leaves here November 12, and will arrive in the United States before Thanksgiving Day.

### SALLY FIELDS OUT OF PARK

Sally Fields closed at the Park Music Hall last Saturday night, as announced in last week's CLIPPER. Elsie Huber, Flo Press and Billy Grant are the new members of the company, who opened Monday.

### TRIXIE AYERS CLOSING

Trixie Ayers soubrette of the "Band Box" will close with that show at the Lyric, Newark, Saturday night. She handed in her notice at the Gayety, Brooklyn, last week.

### JACQUE WILSON ILL

Jacque Wilson was confined at her hotel most of last week on account of throat trouble and a cold. Miss Wilson is the ingenue of "Folly Town."

### CLOSES WITH "FOLLIES" SHOW

Tom Phillips has closed with William S. Campbell's "Youthful Follies" as straight man; he has been replaced by Ray Lynch.

### GRANT STAGING AT PARK

Billy Grant is staging the numbers for the next stock show which will open at the Park, New York, Monday, replacing Will H. Smith.

## HURTIG MAKES BIG SHOW CHANGES

### RE-CASTS AND RE-UNITES TWO

Joe Hurtig produced two fine shows this season in the "Social Maids" and the "Wonder Show." These two shows were entertainments that were really a credit to the Columbia Circuit, but the burlesque audiences would not patronize them. Hurtig, seeing this, did not wait long and take a chance for future business, but got busy and changed them.

He staged an entirely new show for the "Social Maids," with George Stone and Etta Pillard at the head of it, and an entire new cast. The show went on at the Empire, Providence, last week, where it did one of the largest week's business of the season. Stone and Pillard have always been great favorites in burlesque and it seems the way they have started off again that they will do greater business than they ever did in the past. They are clever burlesque performers and wonderful drawing cards and there is no doubt but what they will be among the leaders of the circuit when the bell rings at the close of the present season. Maurice Cain, who has piloted them in past seasons, and one of the best publicity men in burlesque, is again handling them this season, which further guarantees success.

The "Wonder Show," with Billy Foster and Frank Harcourt featured, is now rehearsing a new book. Hurtig is staging a lot of real sure-fire burlesque bits and scenes, that these clever comedians have been seen in in the past and the new show will open Saturday at Miner's Bronx and there is no doubt but that the new show will do the "clean up" act from next week on. It can't help but do so with Foster and Harcourt as the comedians. The cast will remain the same.

### BURNS ASSN. BALL ON NOV. 11

The Tenth Annual Reception and Ball of the Charles Burns Association will be given at Tammany Hall, New York on Sunday evening, November 19. This annual event has been looked forward each year, by show folk, and is well patronized by stage people. Burns was formerly at Kahns Union Square Theatre.

### SIGN WITH FOLLIES AND SCANDALS

Jessie Rece and Grace Trevor have been engaged for Peck and Kolb's "Follies and Scandals." Miss Rece will replace Gail Bandell as prima donna and Miss Trevor will replace Evelyn Fields as ingenue. Miss Fields opens in Buffalo Saturday night and Miss Rece will join the show in Utica next week.

### DANCING NIGHTS AT CASINO

Manager Jim Sutherland started a series of novelty dancing nights at the Casino, Brooklyn, He held the first one on Friday, November 3, and it proved a big success. He is now holding them every Friday night.

### AL BELASCO CLOSING

Al Belasco who has been doing a specialty and playing a French role with the "Laughin' Thru" Company, will close with that show at the Gayety, Brooklyn, next week.

### LUBIN BACK FROM COAST

Al Lubin, former burlesque manager, returned to Broadway last week. He has been on the Pacific Coast.

## "MAIDS OF AMERICA" ONE OF THE BEST SHOWS OF SEASON

The "Maids of America," with one of the best all around casts that we have seen at the Columbia so far this season, is about the best show we have seen playing under that title so far. Its a great comedy, singing and dancing show. In fact it's one of the best entertainments that has been at this house.

It has prettily staged numbers, tuneful music, gorgeous costumes and charming ladies. The scenery and electrical effects blend well and are worthy of mention.

There are three comedians with the show, George Leon, eccentric; Fred Reeb, "Dutch," and Jack Shutta, tramp; all three are exceptionally funny.

Leon, a real clown and a most amusing fellow; Reeb, a classy "Dutch" on the type of Selly Ward, and Shutta, a tramp, all dress up, create no end of fun; these fellows we have seen in past seasons, have improved wonderfully. They seem to work so easy; the material no doubt helps some. They work great together, each one working to the other to help get the comedy over.

Reeb has discarded his comedy clothes to the natty neat fitting suits. Leon, with his tight fitting suits and large collar, while Shutta, wearing misfit but clean clothes, are practically getting away from their former way of dressing.

One of the cleverest all around women in burlesque is Alfaretta Symonds. Miss Symonds looks beautiful this season and her wardrobe is stunning, several of her gowns fit her well formed figure, showing it off to a fine advantage. Miss Symonds not alone has a dandy singing voice but a talking voice as well; her enunciation is clear and distinct. Her numbers she puts over cleverly. This young lady is dancing this season; it is the first time we have seen her dance in several years, and it seems good to see her doing it again. She is a fine "feeder" for a comedian and knows how to get a situation over for laughs. A clever all around woman is Miss Symonds.

Florence Devere, a real dancing and singing ingenue registered a big success in the show. Miss Devere is dancing better than ever; she has more opportunities to show her worth now than ever before. She dances with grace and skill, and captured her audience at the matinee Monday. Miss Devere does nicely in the scenes, she reads lines well and puts her numbers over effectively. Her gowns are striking and classy; in fact this young lady shows lots of class.

Mildred Franklin, a cute and shapely little blonde, is the soubrette. Miss Franklin looks fine in tights and wears pretty dresses. She puts her numbers over with plenty of "pep" and does nicely in the scenes.

Don Trent portrays a dandy dope role in the first part, and in the last scene of the first part of the show an excellent elderly gentleman. He does good work all through the show.

Sidney J. Page is all that can be expected of a good juvenile. He is an A 1 dancer, has a fine singing voice, can get a number over, plays a clarinet, is a good talker, a natty dresser and makes a classy appearance.

Gus Legert is doing bits. While having only small parts he surely does well. He is a manly looking chap and easily takes care of the parts assigned him.

The show opens with a prologue in song by Trent and Page, which goes over well.

The "dope" scene starts off the comedy, with Trent doing the "dope" and Leon and Reeb "feeling" him, working up the comedy.

Shutta and Miss Symonds scored wel in their singing and dancing specialty, which they were very successful in.

The "handle a woman" scene was very amusing, in which Shutta, Leon, Page, Legert, Miss Franklin and several girls appeared.

The "Dancing Mad" number was excellently staged and is a great dancing finale. Misses Symonds, Devere and Franklin, also Shutta, Leon, Page, assisted by the chorus, were in it.

The "stage door" scene in one was one laugh after the other. Reeb as the stage door Johnnie was excellent and funny. Shutta, the "bum," with a good line of poems, was laughable. Gus Legert did nicely and a number of the chorus girls played their parts well.

The "money" bit pleased as it was done by Reeb, Leon, Page, Legert and the Misses Devere and Franklin.

Page and Leon went over very well with their clarinet specialty, doing a Mr. Gallagher and Mr. Shean in music. Page also offered a corking good lariat dance, getting a big hand for his efforts.

The "old man's darling" number of Miss Symonds and Don Trent was one of the big song hits of the show; it was well done and staged carefully.

The comedy quartette of Shutta, Leon, Reeb and Legert proved a good comedy bit.

Miss Devere in a beautiful green gown offered a dancing specialty that was of praiseworthy skill and very effective. Her every move was graceful, and her act was well received.

The "Chinese" scene at the opening of the second part was finely staged. Miss Symonds in recitation told a story of a Chinese love tragedy affair, which was silently acted by several principals. Miss Symonds' deliverey was excellent and the entire scene well given and appreciated by the audience; it held the attention throughout.

Leon and Shutta followed with a comedy scene in one that was real amusing.

The "hotel" scene closed the show and sent the audience out laughing.—SID.

# DRAMATIC and MUSICAL

## "UP SHE GOES" IS CLEVER COMEDY SET TO CATCHY TUNES

"UP SHE GOES," a musical comedy adapted by Frank Craven from his play "Too Many Cooks." Music by Harry Tierney and lyrics by Joseph McCarthy. Produced at the Playhouse theatre, Monday evening, November 6.

CAST

Simpson.....Edward Dano
Ella Mayer.....Helen Bolton
Frank Andrews.....Richard Gallagher
Albert Bennett.....Donald Brian
Alice Cook.....Gloria Foy
Mrs. Cook.....Lou Ripley
Mr. Cook.....Martin Mann
Aunt Louise.....Jennie Weathersbee
Mary Cook.....Edith Slack
Jerry Cook.....Conway Dillon
Louis Cook.....Teddy McNamara
Uncle Walter.....Richard Sullivan
Bertha Cook.....Lucretia Craig
Stella Cook.....Betty Allan
Bus Driver.....George Williams
Uncle Bob Bennett..Frederick Graham
Minnie Spring.....Ann Le Meau

Frank Craven, being an actor, who also knows well the art of play-writing, the delightful musical version of his play "Too Many Cooks," done in part by him has all of the desired qualities of a straight comedy with the necessary strength to stand on its own, plus one of the most tuneful scores ever wafted across the footlights. There being no weak spots, the cast being also wonderful, "Up She Goes" may be classed as the season's newest musical comedy hit.

Gloria Foy, one time understudy for Marilyn Miller, was in the role of Alice Cook, playing opposite Donald Brain who had the part of Albert Bennett, fiance of Miss Cook. As may be recalled, the story concerns the efforts of a loving couple to build a little nest somewhere amidst flowers and pleasing scenery. Friends of both are always at hand with some advice, including the families as well on both sides. The foundation of the bungalow is not yet completed when there are arguments as to who will occupy certain rooms and whether or not there will be a sewing room or a den, etc. The interference of relatives, especially on the girl's side is the course for a break between the lovers, which of course is patched up before the final curtain.

Miss Foy has the fresh peaches and cream complexion of a fair country maid, looking the audience square in the eye. Her voice was always equal to the occasion, and her dancing could be watched for hours without the least sign of ennui on the part of the patron. Exquisite grace, beauty and vigor characterized her performance at all times.

Donald Brian, while the piece does not always give him ample opportunity to be seen in the same light as heretofore, his voice and artistry were always present, however, for he is a veteran in musical comedy roles.

Richard (Skeets) Gallagher, as Frank Andrews, friend of the fiancé, made a decided hit with his style of comedy which was always there when it was needed. There are few comedians of the juvenile type that can approach Gallagher in such performances.

Helen Bolton, as the cynical friend of the fianceé also handed out numerous laughs with her philosophical wise-cracks, and advice to her girl friend. She gave an even performance, and toward the close did an unusually good specialty bit. Frederick Graham, as the uncle, did several encores with his song and dance bit, also scoring strongly. To give sufficient praise to the cast, especially those who numbered among the wife's relatives would fill pages.

Tierney and McCarthy, who wrote a catalogue of song hits in the famous "Irene," have duplicated their feat in "Up She Goes." The music is irresistible, being the kind of tunes that one hums before the play is over. "Journey's End," is a song that touches the heart-strings and is used a sort of theme. "Bob About a Bit," has a rhythm and tempo that literally bobs one out of the seat. "Tyup," "Up With the Stars," and many other songs will be sung eventually not only in the show but probably on two continents.

And lest we forget, the chorus is one of the most beautiful and talented seen on Broadway in years. Abbreviated costumes are not featured, giving the girls a "sweet-girl-graduate" appearance that certainly has a charming appeal.

## "THE '49ERS" IS DULL REVUE WITH FEW REDEEMING FEATURES

"The '49ers," a revue presented by George C. Tyler at the Punch and Judy Theatre Nov. 6, 1922. Written by Lewis Gensler, Deems Taylor, Franklyn P. Adams, Robert Benchley, Heywood Broun, Ring Lardner, Dorothy Parker, Montague Glass, Morrie Ryskind, Walt Kuhn, Howard Dietz, Robert E. Sherwood and Arthur H. Samuels. Direction Marc Connelly and George S. Kaufman.

CAST

May Irwin, Margot Myers, Clyde Hunnelwell, Denman Maley, Roland Young, Beryl Mercer, Ruth Gilmore, Howard Lindsay, Sidney Toler, Sol Friedman and Allen Fagan.

Here is a revue that, if names mean anything in the theatrical world, should be either hilariously funny or biting in its satire. The lines should be full of mirth and brain cracking in the strain to follow the erudition of their promulgators. In other words, this should be a revue by highbrows for highbrows. It isn't. The authors seem to be suffering from an inferiority complex that makes them want to write down to the audience. They indulge in light fantasy with a heavy hand and the result is that you can see the target plainly enough but realize that the sharpshooters are missing.

There are some bright spots in the evening's entertainment. This is perhaps relative, as the rest is so gloomy. May Irwin did a sort of combination Balieff-Raymond Hitchcock. In attempting to make her announcements seem spontaneous she lost in effectiveness, repeated herself and at times became monotonous.

Ring Lardner, who has had some experience with the Ziegfeld "Follies," contributed a charmingly idiotic thing called "The Tridget of Breva," and F. P. A. was sponsor for a rather neat satire on the Vienese operettas. Montague Glass gave us a bootlegger's funeral, and George S. Kaufman donated a skit called "Life on the Back Page." This was all about the people who live in the advertising pages and came perilously near being funny.

It was announced before the show that the authors did not have to worry about the financial end of things and could therefore be as funny as they wished. If they were writing for gold instead of glory the result might have been better. As it is, you will not get a good hearty laugh out of the show, but you may be highly amused if you can gloss over the dull spots and forget the announcing.

The cast, for the most part, is adequate, with one or two slight lapses into amateurism, due more to faulty production than lack of histrionic ability. With a lot of revision and careful attention, the revue can be made entertaining.

### FIXING "BUNCH AND JUDY"

"The Bunch and Judy," the new Dillingham show which opened last week in Philadelphia will not open in New York next week as originally intended, but will be kept out for four or five weeks during which time considerable rewriting will be done as well as two or three cast changes made.

## JEANNE EAGELS A BIG SUCCESS IN THE PLAY, "RAIN"

"RAIN," a play in three acts by John Colton and Clemence Randolph; founded on W. Somerset Maugham's story, "Miss Thompson." Presented at the Maxine Elliott Theatre on Tuesday evening, November 7.

CAST.

Native Girl.....Kathryne Kennedy
Native Policeman.....Bhana Whitehawk
Natives .....Oka Bunda, Lliano Paulo
Ameena .....Emma Willcox
Private Griggs.....Kent Thurber
Corporal Hodgeson .....Harold Healy
Sergeant O'Hara.....Robert Elliott
Joe Horn .....Rapley Holmes
Dr. McPhail.....Fritz Williams
Mrs. McPhail.....Shirley King
Mrs. Davidson.....Catherine Brooke
Quartermaster Bates of the Orduna,
Harry Quealy
Sadie Thompson.....Jeanne Eagels
Rev. Alfred Davidson.....Robert Kelly

Jeanne Eagels, who for several years has appeared in Broadway plays, has in "Rain," an opportunity which never before presented itself in the numerous plays in which she has been seen before. Miss Eagels made no mistake in her new play, she saw an opportunity and grasped it with both hands. She displayed acting ability previously unsuspected and scored strongly in a part which in the hands of many another actress would have missed entirely. Church going people, especially those with a leaning toward missionary work, will probably not like this play for in it a missionary is shown in a character far from pleasant. The piece is set on a South Sea island where the girl, Sadie Johnson, is temporarily held up in her desire to get to Australia and there with an honest job forget her past in San Francisco and the cabarets of Honolulu. She has been "framed" in San Francisco and is trying to get away from the island as soon as possible. In this she is frustrated by the missionary who hearing her phonograph and listening to the songs and dances that accompany it tries to convert her. His method is to get her deported and with the aid of the island's governor gets an order setting her back to San Francisco and prison. She goes to the missionary and alternating pleading and cursing him tries to get the order rescinded. She fails and finally becomes fascinated with his religious talk and prepares to go home and face her prison sentence. But in the face of her religious mania the preacher succumbs to her charms and after a night with the girl cuts his throat. Her religious fervor disappears and in the morning with the phonograph playing she prepares to get away to Australia.

Miss Eagel's portrayal of the girl is remarkably good, in the role of the distraught waster she does some excellent work. Robert Kelly, as the missionary, does a bit of strong acting in a role that to say the least is unpleasant. Rapley Holmes did finely and Fritz Williams as the Doctor, gave a performance that was really delightful.

### FRANK BACON ILL

CHICAGO, Nov. 13.—Frank Bacon, who has been playing the lead in "Lightnin'" for nearly five years, left the cast on Saturday night and is taking a six weeks' vacation. Bacon is ill, suffering from an attack of rheumatism and nervousness. John O'Hara is playing the part during his absence. Mr. Bacon will spend his vacation at his home in Bayside.

### "SPICE" SHOW FOR CHICAGO

CHICAGO, Nov. 10.—Following the departure of "The Green Goddess," with George Arliss, on November 25 from the Great Northern Theatre, Chicago will get a taste of the "Spice of 1922," which played a Summer engagement at the Winter Garden, New York.

### TRYOUT FOR "POLLY PREFERRED"

CLEVELAND, Nov. 14.—Guy Bolton's new play, "Polly Preferred" is being tried out this week by the McLoughlin Stock Company at the Metropolitan Theatre here. Patricia Collinge, for whom the play is intended is playing the leading role.

"Polly Preferred" is a comedy of Broadway life. An out of work salesman meets Polly in the automat after she has just lost the only speaking part she ever had. He has an idea he can sell her and after working his plans out finally puts her across as a motion picture star. One of the directors of the corporation making "Polly" pictures falls for the girl but she doesn't care for him. His wife comes to the studio to remonstrate with Polly but finding her not to blame gets together with the actress and they "frame" the erring husband. The other directors of the company get wind of the scandal and unload their holdings on the young salesman who knows nothing of what has happened. He trusts Polly and wins his reward for the scandal never breaks and Polly's pictures keep on making money, besides this he wins Polly's love which is as it should be for a successful ending.

At present the play is a little long and needs speeding up in some of the lines. The dialogue is snappy and the plot plausible enough. Altogether the play looks promising.

### FRENCH ACTRESS TO DO 'LA BEFFA'

Remy Carpen, the French actress, will be seen here in January in a French version of "La Beffa," which has been done here by John Barrymore as "The Jest." Miss Carpen was coached in this play by Mme. Sara Bernhardt, who played it in Paris.

## "CROWNS" FIRST OF SERIES AT THE MACDOUGAL STREET

"CROWNS," a play in seven scenes by John Luther Long. Presented at the Macdougal Street Playhouse, Saturday evening, November 11.

CAST.

Prince Ardan.....Benjamin Kauder
Princes Yolan.....Margaret Mower
Karnal, a Councillor .....Albert Gran
Efler, a Friend .....Lawrence Adams
Lyssom, a Maid to the Queen,
Josephine Hutchinson
Spearmen, Soldiers, Ghosts, etc.

"Crowns" is the first of a series of plays that are to be presented this season by the Players Company, Inc., at the Macdougal street house. The idea is to give plays for the purpose of seeing their Broadway possibilities. In the first production, the scenery may be said to be better than the play. Cleo Throckmorton has seen to that.

Of the seven scenes comprising the piece, some are fantastic and others rather fanciful. A make-believe kingdom with prince and princess who do not wish to accept the crown of a little empire against their wishes seems to be the point early in the show. Subsequently, people begin to die, and foul play abounds in the play.

The talk was consistent only in that it failed at any time to mean much. If one's eyes were closed some of the dialogue might sound a little like Shakespeare. Then, again, it might sound like certain French poetry.

The sets are somewhat contaminated by being mixed up with a queer play. Each of the seven was finer than the other, and much credit is due the scenic director, Mr. Throckmorton, for the beautiful work. Those who see the play should go out and smoke after they have had a glimpse of the new set and return only at the close of the scene. Several excellent plays are scheduled for production by the Players Company, Inc., and just why "Crowns" should be the first is probably best known to the producers.

# VAUDEVILLE BILLS For Next Week

## B. F. KEITH BOOKING EXCHANGE
### Week of November 20, 1922

**NEW YORK CITY**

**Palace**—Alexander Brothers & John Smith—Joe Cook—Yvette Rugel—Marshall Montgomery & Co.—Lou Tellegen & Co.—Three Whirlwinds—Bert Levy.

**Riverside** — Fanny Brice — Doris Humphrey's Dancers—Duffy & Sweeney—Bryan & Broderick—Allman & Harvey—Hymack—Green & Parker—The Hartwells.

**Colonial**—Franklyn & Hall—Snow, Columbus & Hocter—Meyers & Hanaford—China Blue Plate—Gus. Fowler—Dooley & Morton—Meriam's Dogs.

**Alhambra**—Herbert's Dogs—The Adroits—Chic Sales—Janet of France—Mme. Leitzel—Demarest & Collette—Jos. K. Watson—Roth Children—Pierce & Ryan.

**Royal**—R. & W. Roberts—Jos. Diskay—Ray & Emma Dean—Follies of 1922—Frances Arms—Vincent Lopez & Orch—Joe Laurie, Jr.

**81st Street**—Versatile Sextette—Marion Murray & Co.—Wells, Virginia & West—Jack Little—Lucas & Inez.

**Broadway**—Elida Morris—Rome & Gaut—Radio Auto—Mel Klee—Butler & Parker.

**Jefferson** (First Half)—Nihla—Crawford & Broderick—Van & Schenck. (Second Half)—Tom Kelly.

**Franklin** (First Half)—Archie & Gertie Falls—Ben. Bernie & Band. (Second Half)—Nihla—Eddie Conrad—Crafts & Haley.

**Coliseum** (First Half)—L. & H. Ziegler—Sandy Shaw. (Second Half)—Archie & Gertie Falls—Moss & Frye.

**Fordham** (First Half)—Eddie Conrad—Tom Kelly. (Second Half)—L. & N. Ziegler—Van & Schenck.

**Hamilton** (First Half)—Pressler & Klaiss—Moss & Frye. (Second Half)—Nixon & Sands—Van & Schenck.

**Regent** (First Half)—Nixon & Sands. (Second Half)—Swor Bros.

**BROOKLYN**

**Orpheum**—Ibach's Entertainers—Moore & Freed—Bostock's Riding School—Belle Baker—Wm. Faversham.

**Bushwick** — Autumn Trio — Boreo — Gautier's Ponies—Jessie Busley—Norwood & Hall—Marion Harris—Mosconi Bros.—Four Yellerons—McLaughlin & Evans.

**Riviera** (First Half)—Margaret & Alvarez—Pisano & Landau—Crafts & Haley—Clark & Bergman. (Second Half)—Crawford & Broderick.

**Flatbush**—Van Cello & Mary—Valerie Bergere & Co.—Healy & Cross.

**Far Rockaway** (Second Half)—Margaret & Alvarez—Ben. Bernie & Band—Sandy Shaw—Pisano & Landau—Clark & Bergman.

**BALTIMORE, MD.**

**Maryland**—Walters & Walters—Lime Trio—Zuhn & Driess—A. & F. Steadman.

**BUFFALO, N. Y.**

**Shea's**—Canova—Thos. E. Shea—Welch, Mealy & Montrose—Blossom Seely—Kellam & O'Dare—Willie Schenck.

**CINCINNATI, OHIO**

**Keith's**—Raymond Wilbert—Anderson & Yvel—Al. Shayne—Kovacs & Goldner—Jack Wilson & Co.

**CLEVELAND, OHIO**

**Palace**—Mrs. Sidney Drew—Madeline Collins.

**105th Street**—Kane & Grant—Vasco—Anger & Packer—Flashes from Songland—Thank You, Doctor.

**COLUMBUS, OHIO**

**Keith's**—Barbette—James Thornton—Lewis & Dody—Smith Barker & Co.—Van & Tyson.

**DETROIT, MICH.**

**Temple**—Raffayette's Dogs—Margaret Hasler—Billy Arlington—Bronson & Edwards—Alice Hamilton—Lionel Atwill & Co.—Bryant & Stewart—Rupert Ingelese.

**ERIE, PA.**

**Colonial**—Maxine & Bobby—Tabor & Green—La Palaricia Trio—Gordon & Ford—Chas. & Madeline Dunbar.

**GRAND RAPIDS, MICH.**

**Empress**—Bob Anderson & Pony—Williams & Taylor—Wilbur & Adams—Marga Waldron & Co.—Anderson & Graves.

**INDIANAPOLIS, IND.**

**Keith's**—Yost & Clady—Cahill & Romaine—Florence Brady—Schichtl's Mannikins—Davis & Pelle.

**LOWELL, MASS.**

**Keith's**—Claire Vincent & Co.—Huston Ray—Mary Haines—Meehan & Newman—Four Aces—Brown & Whittaker—The Braminos.

**MONTREAL, CANADA**

**Princess** — McCarton & Marrone — Driftwood — Burns & Lynn—Grace Hayes—Lopez's Band—Joe Browning—The Tan Arakis.

**PHILADELPHIA, PA.**

**Keith's**—Cevene Troupe—Powers & Wallace—The Briants—Harrison & Dakin—Nash & O'Donnell—McIntyres—Elsie Janis—Rockwell & Fox.

**PITTSBURGH, PA.**

**Davis**—Miller & Bradford—Redmond & Wells—Leo Donnelly.

**PORTLAND, ME.**

**Keith's**—The Come Backs—Hunting & Francis—Shaw & Lee—Jeanette Childs—Mac Sovereign—Moody & Duncan.

**PROVIDENCE, R. I.**

**E. F. Albee**—Irving Fisher—Ted. Lorraine & Co.

**ROCHESTER, N. Y.**

**Temple**—Splendit & Partner—Dixie Hamilton—Lang & Blakely—Awkward Age—Marino & Martin—Vadi & Gygi—Van & Corbett.

**SYRACUSE, N. Y.**

**Keith's**—Will. & Gladys Ahearn—Chief Capollican—Kerr & Weston—The Stanleys—Wm. Ebs & Co.

**TOLEDO, OHIO**

**Keith's**—Samaroff & Sonia—Betty Washington—Harry Hayden & Co.—Makae Japs—Shattuck & O'Neil.

**TORONTO, ONT.**

**Shea's**—The Seytons—Hall, Ermino & Brice—Hawthorne & Cook—Bessie Barriscale—Haru Onuki—Al Herman—Howard's Ponies.

## ORPHEUM CIRCUIT
### Week of November 19, 1922

**CHICAGO, ILL.**

**Palace**—Lydel & Macy—Seed & Austin—Marmein Sisters—Joe Rolley—Bob Murphy—Heras & Wills—B. C. Hilliam.

**State Lake**—Anatol Friedland—Billy Sharp—Bekefi Dancers—Holmes & Le Vere—Zelaya—Bill Gen. & Walter—Langford & Fredericks—Four Hectors.

**DENVER, COLO.**

**Orpheum**—Creole Fashion Plate—Simpson & Dean—Swartz & Clifford—Bankoff & Co.—Senator Ford—Roxy La Rocca—Koroli Bros.

**DES MOINES, IOWA**

**Orpheum**—Hanako Japs—Dave Roth—Anderson & Burt—Armstrong & Phelps—Ida May Chadwick—Clinton Sisters—Lovett's Concentration.

**DULUTH, MINN.**

**Orpheum**—Snell & Vernon—J. B. Hymer—Bobby Henshaw—Adelaide Bell—Barclay & Chain—Mallia & Bart—Cartmell & Harris—Rolls & Royce.

**KANSAS CITY, MO.**

**Orpheum** — Herberts — Jessie Reed — Sully & Houghton—Jones & Jones—Family Ford—Olsen & Johnson—Frisco—Evans & Perez.

**Main Street**—Nagyfys—Frank Ward—Volunteers—Al. K. Hall—Mrs. Evay Fay.

**LINCOLN, NEB.**

**Orpheum**—Flashes—Franklyn & Charles—York & King—Herbert & Dare—Smith & Strong—Fisher & Gilmore—Corinne.

**LOS ANGELES, CAL.**

**Orpheum**—Morgan Dancers—McCarthy Sisters—McDevitt Kelly & Quinn—Claudia Coleman—Belle Montrose—Bailey & Cowan—Cressy & Dayne.

**Hill Street**—Gretta Ardine—Babcock & Dolly—Weaver & Weaver—Gordon & Day—Chandon Trio.

**MEMPHIS, TENN.**

**Orpheum** — Gus. Edwards — Sandy—Show Off—Rubin & Hall—Flanagan & Morrison—Niobe—Tom. Smith.

**MILWAUKEE, WIS.**

**Palace** — De Lyle Alda — Kerekjardo — Keny, Keyes & Melrose—Edith Clifford—Fifer Bros. & Sister.

**MINNEAPOLIS, MINN.**

**Hennepin**—Lydell & Gibson—Quixey Four—Flo Lewis—Hallen & Russell—Eddie Leonard—Cook, Mortimer & Harvey—El Rey Sisters.

**NEW ORLEANS, LA.**

**Orpheum**—The Storm—Harriet Rempel—Four Camerons—Kane & Herman—Osborne Trio—Sargent & Marvin—Anna Chandler.

**OAKLAND, CAL.**

**Orpheum**—Hyams & McIntyre—Val. & E. Stanton—Bill Robinson—Foley & Le Tour—Morton & Glass—Galetti & Kokin—Chong & Moey.

**OMAHA, NEB.**

**Orpheum**—Dorothea Sadlier—De Marcos & Band—Lew Dockstader—Rae Samuels—Luster Bros.—Mme. Herrmann—Baxley & Porter.

**PORTLAND, OREGON**

**Orpheum**—Dr. Thompson—Burke & Durkin—Dooley & Sales—Pearson, Newport & Pearson—Andrieff Trio—Rose Ellis & R.—Hackett & Delmar.

**SACRAMENTO AND FRESNO, CAL.**

**Orpheum** — Victor Moore — Jack Norton — Leo Beers—Jack George Duo—Adolphus—Lawton.

**ST. LOUIS, MO.**

**Orpheum**—Sewell Sisters—Leavitt & Lockwood—Ben. E. One—Hegedus Sisters—Three Danoise Sisters—Fenton & Fields.

**ST. PAUL, MINN.**

**Orpheum**—Mme. Doree's Operalogue—Wilfred Clark—Billy Beard—Leon & Co.—Johnny Singer & Dolls—Bird Cabaret—Bert & Lew Fitzgibbons.

**SALT LAKE CITY, UTAH**

**Orpheum**—Harry Watson—Hector—Frawley & Louise—Kennedy & Berle—Faber & McGowan—Wilson Aubrey Trio—J. & N. Olms.

**SAN FRANCISCO, CAL.**

**Orpheum**—Henry Santry—H. & A. Seymour—D. D. H.—Letter Writer—Vincent O'Donnell—Royal Gascoignes—Meehan's Dogs—Williams & Wolfus.

**Golden Gate**—Novelty Clintons—Bevan & Flint—Grace Doro—Billy Glason—Girton Girls—Fanchon & Marco.

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**SEATTLE, WASH.**

**Orpheum**—McKay & Ardine—Little Billy—Neal Abel—Juggling Nelsons—Parlor Bedroom & Bath—Conlin & Glass—McRae & Clegg.

**SIOUX CITY, IOWA**

**Orpheum**—J. & J. Gibson—Christie & Bennett—H. B. Walthall—Ernest Hiatt—Pantheon Singers—Driscoll, Lang & Hughes—Voland Gamble—Emma Carus—Billy Dale & Co.

**VANCOUVER, B. C.**

**Orpheum**—Flirtation—Alma Neilson—Perrone & Oliver—C. & F. Usher—Signor Friscoe—Juggleland—Les Gellis.

**WINNIPEG, MAN.**

**Orpheum**—Middleton & Spellmeyer—G. & P. Magley—Scanlon, Deno & Scanlon—Elly—Walter C. Kelly.

## F. F. PROCTOR
### Week of November 13, 1922

**NEW YORK CITY**

**Fifth Ave.** (Second Half)—Milt Collins—Zemater & Smith—Myers & Hanaford—Dolly Kay Band—Shearer & Kelly.

**23rd St.** (Second Half)—Van & Morris—Jean Sothern—Watts & Hawley—Lillian Heine Co.

**58th St.** (Second Half)—Primrose Four—Farrell Owens—Fortune Seekers—Pierlot & Scofield.

**125th St.** (Second Half)—Booth & Nina—Edmonds & Borrell—Gerbue & Band—Swift & Kelly—Frank Farron.

**ALBANY, N. Y.**

(Second Half)—Howard Nichols—Wm. Dornfield—May McKay & Sisters—Holland & Oden—Hometown Follies.

**ELIZABETH, N. J.**

(Second Half)—Evans & Martin—Jack Haney—Greenwich Villagers.

**MT. VERNON, N. Y.**

(Second Half)—Gordon & Ford—Al Herman—Bryan & Broderick—Norvelles.

**NEWARK, N. J.**

McLaughlin & Evans—Meriam's Dogs—Jack Joyce—Bushman & Bayne—Patricola.

**SCHENECTADY, N. Y.**

(Second Half)—Three Marchons—Lee Dee King & Harvey—Dunbar & Turner—Bryant & Stewart—Rose & Moon.

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**TROY, N. Y.**

(Second Half)—Bob & Tip—Haney & Morgan—Four Rubini Sisters—Wanzer & Palmer—Stolen Sweets.

**YONKERS, N. Y.**

(Second Half)—Adams & Griffin—Lillian & H. Ziegler—Janet of France—Mack & Reading—Winifred & Brown.

## POLI CIRCUIT
### Week of November 13, 1922

**BRIDGEPORT, CONN.**

**Palace** (Second Half)—Mela & Bruin—Birdie Kramer—George Moore Co.—Jerome & Albright—Little Cinderella—Finley & Hill—Girlie and Her Dandies.

**HARTFORD, CONN.**

**Capital** (Second Half)—Mme. Bradna—Potter & Gamble—Al Wohlman—Eileen—Stella Mayhew—Ted Lorraine Co.

**NEW HAVEN, CONN.**

**Palace** (Second Half)—Five Avalons—Leonor Kern—Deagon & Mack—Emerald Revue—Besser & Irwin—Dave Schooler Co.

**SCRANTON, PA.**

**Poli's** (Second Half)—Mora & Reckless Duo—Wardell & LaCoste—Mabel Burke Co.—Panzer & Silva—Marry Me.

**SPRINGFIELD, MASS.**

**Palace** (Second Half)—Nayon's Birds—Thornton & King—Melody Steps—Pisano & Landon—Clark & Bergman.

**WATERBURY, CONN.**

**Palace** (Second Half)—Clayton & Clayton—Harry Watkins—Gladys Carroll Co.—Bender & Armstrong—Ned Wayburn's Dancing Dozen.

**WILKES-BARRE, PA.**

**Poli's** (Second Half)—Fridkin & Rhoda—Mellen & Spangler—Nash & O'Donnell—Jans & Whalen—Syncopated Seven.

**WORCESTER, MASS.**

**Poli's** (Second Half)—Three Lordons—Briscoll & Perry—Are You Married?—Whelan & McShane—Bi Ba Bo.

**REDUCE YOUR WEIGHT,** write C. M. Rose, 1012 Coal Exchange, Wilkes-Barre, Pa.

## B. F. KEITH BOOKING EXCHANGE
### Week of November 13, 1922

**NEW YORK CITY**

**Jefferson** (Second Half)—Jack Little—J. Black & Co.—Al & M. Howard—Little Cottage.

**Franklin** (Second Half) — Bostock's Riding School—Pressler & Klass—The Hartwells.

**Fordham** (Second Half)—Rome & Gaut—Sandy Shaw—Blossom Seeley—Red Nord & Winchester.

**Regent** (Second Half)—Van Cello & Mary—Elida Morris—Tower & Darrell—Elinore & Williams.

**Coliseum** (Second Half)—Butler & Parker—Irving Fisher.

**BROOKLYN**

**Rivera** (First Half)—Lois Bennett Co.—Gilfoyle & Lang—Irving Fisher—Chas. Ahearn Co. (Second Half)—Books & Boola—Ben Bernie & Band—Margie Coates.

**Flatbush**—Jessie Busley Co.—Dane McDonalds—Espe & Dutton—Ruth Roye—Harry Stoddard & Band.

**Greenpoint** (First Half)—Lillian H. Ziegler—Al Herman—Mack & Reading—Morris & Flynn. (Second Half)—Dooley & Story.

**Prospect** (First Half)—Allman & Harvey—Novels—Lillian Hearne Co.—Dolly Kay & Band—Shearer & Mally. (Second Half)—Jack Clifford Co.—Fields & Fink.

**Henderson's, Coney Island** (First Half)—Grazer & Lawlor—Jean Boydell—The Intruder—Rome & Dunn—Silva Brann Co.—Adonis. (Second Half)—Happy Mayo with Rose Wright—Black & O'Donnell—Six Sheiks of Araby—Arthur Sullivan Co.

**ALLENTOWN, PA.**

**Orpheum** (Second Half)—Frank Work Co.—Gene Morgan—Reilly & Rogers—Sully & Thomas—J. Rosmond Johnson Co.

**ALTOONA, PA.**

**Orpheum** (Second Half)—Esther Trio—Chas. Sweet—McGrath & Deeds—Lindley's Serenaders.

**AMSTERDAM, N. Y.**

(Second Half)—Nathan & Sully—Joe Roberts—Clifford & O'Connor—Demarest & Collete—Stars of the Future.

**ASBURY PARK, N. J.**

(Second Half)—Morton & Brown—El Cleve—Mario & Ann Clark—Denno Sisters—Thibault & Cody.

**AUBURN, N. Y.**

**Jefferson**—Stanley & Dorman—Mattylee Lippard Co.—Reilly, Feeney & Reilly—Sager Midgley Co.

**BANGOR, ME.**

**Bijou** (Second Half)—The Renzettas—Frazier & Locketeo—Story & Clark—Morgan & Binder—Little Yoshi Co.

**BAYONNE, N. J.**

(Second Half)—The Geralds—Myrtle Delma—Martha Pryor Co.—Al Raymond—Roy & Arthur.

**BINGHAMTON, N. Y.**

(Second Half)—Stanley & Demon—Nell Connel—Ahearn & Peterson—Donna Darling Co.—Alla Axiom.

**BOSTON, MASS.**

**Boston**—Smiles—Dorothy Ramer—Stanley & Birnes—Elliott & LaTour—Kerry Jarnigin Co.

**Howard**—Mack & Stanton—McFarland & Palace—Noel Lester Co.

**Scollay Sq.**—Roy & Boyer—Leonard & Eddy—Reed & Selman—Crafts & Haley—Hazel Green Co.

**Washington St.**—Les Kellors—Carol Girls—The Comebacks—Johnson & Hayes—Maurice Golden Co.

**Grand Opera House**—Redmond & Wells—Anderson & Yvel.

**BRADFORD, PA.**

(Second Half)—Jack Lavier—Kennedy & Davies—Fink's Mules.

**BROCKTON, MASS.**

**Strand** (Second Half)—Boudini & Bernard—Gerald Griffin Co.—Cooper & Ricardo—Rose Revue.

**CAMBRIDGE, MASS.**

**Gordon's**—Kate & Wiley—Berrick & Hart—Libonati—Phina Co.

**CANTON, O.**

Homer Romaine—Carter & Cornish—Chas. Harrison Co.—Dolly Davis Revue—Alf Grant—Klown Revue.

**CHESTER, PA.**

(Second Half)—Harry Tsuda—Haley Sisters—Waldron & Watson—Mae Francis—Rubeville.

**CLARKSBURG, W. VA.**

(Second Half)—Lew Wells—Just Girls—Paull & Goss.

**EASTON, PA.**

**Able Opera House** (Second Half)—Downey & Claridge—Barrett & Cuneen—Click Click—Moore & Freed—Parisienne Trio.

**ELMIRA, N. Y.**

(Second Half)—Rose & Dell—Clare & Fraser—Joe Darcy.

(*Continued on page 25*)

**FRANK BACON AND NINA FONTAINE**
**WORLD'S GREATEST DANCING SKATERS**
Miss Fontaine's beautiful oriental dance is one of the hits of the revue.—All papers.

# JEROME H. REMICK & CO.

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LATEST SENSATIONAL SONG HIT
## MY BUDDY
A BEAUTIFUL STORY SET
TO A WONDERFUL MELODY
*by* GUS KAHN & WALTER DONALDSON

## SWEET INDIANA HOME
ADAPTED AND ENDORSED AS THE OFFICIAL "HOOSIER STATE" SONG
*by* WALTER DONALDSON

*The New Song Hit of the Season*
## I'M THROUGH
(SHEDDING TEARS OVER YOU)
*by KARYL NORMAN and EDWIN J. WEBER*

YOU WILL FIND A REMICK OFFICE IN NEARLY EVERY TOWN YOU PLAY—NO WAITING
EVERYTHING READY FOR YOU—ORCHESTRATIONS, PROF. COPIES, SPECIAL ARRANGEMENTS

The HOWARD BROS. Sensational Hit from THE PASSING SHOW of 1922
## CAROLINA IN THE MORNING
*by* GUS KAHN & WALTER DONALDSON

EDDIE CANTOR'S Tremendous Hit in "MAKE IT SNAPPY"
## SILVER SWANEE
BY EDDIE CANTOR & JEAN SCHWARTZ

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AKRON OHIO M. O'Neil Co.

# HAZEL GREEN

IN A BRAND NEW OFFERING ASSISTED BY

## Her Beau Brummel Orchestra
## Al Dorf and Atha Howard

**NOV. 13**
**Scollay Sq., Boston**

**NOV. 20**
**Lynn & Bedford, Mass.**

Gowns by ALLAN KRAMER

Songs by JACK FROST

Produced and Staged by MRS. ESTELLA GREEN

## "LAUGHIN' THRU 1922" IS GOOD COMEDY AND SINGING SHOW

Manheim and Vails "Laughin' Thru 1922" at the Star last week, is a good comedy and singing show. It has a bunch of dandy looking bare legged damsels, who make merry in the numbers and look happy while they are working.

Two clever comedians handle the comedy situations. There is George Shelton a tramp comedian. This fellow Shelton we have seen before, but on occasions when he has had little to do. This season the producer has arranged the show, whereas this comedian has an opportunity and Shelton takes advantage of it, he stands out as he has never done before in burlesque. He is a different type of a "tramp" and reminds one at times of Bobby Clark. He works so easy and it seems no effort at all for him to put his comedy over. This boy is a comer and will surely be grabbed off, for something better before the season progresses much further. He can also sing and dance.

Frank Penny is working opposite Shelton, doing a snappy "Dutch" role, both his dialect and the way he sells his "stuff" is very well done. He is using a make-up similar to that of Harry Seymour, who he followed in the show. This is the first we have seen this young man doing a good comedy part and he surely puts it over. Penny can dance, he can also put a number over and has made himself a valuable man to a burlesque show.

In Al Golden, the show has a corking good "straight." Golden is a classy looking chap and can wear clothes. He reads his lines nicely and makes an excellent appearance, he works well with the comedians. The programme states that Golden staged the show, he has furnished a fine line of material for a Mutual show.

Al Belasco does a dandy French part in the first half and other small parts during the show. He is a neat appearing young man and leaves a good impression.

Collette Baptiste is protraying the role of La Belle, the "Idol of Paris," she is also the prima donna. In both parts she does herself credit. She rendered her numbers excellently well and her lines were delivered clearly and effectively. Her costumes are pleasing to the eye.

Little Betty Abbott does very nicely with her numbers putting them over with lots of "pep." She is one of the soubrettes. Miss Abbott can dance and offers many varities during the numbers she leads. She is a new soubrette and has surely delivered the goods.

Rose Allen is the other soubrette, a pleasing looking little blonde who does well with her numbers and in the bits. She has pretty dresses.

One of the big comedy scenes in the first part is the "hold up" bit. It is the same one Tom Howard does and the one he recently had on at the Park Music Hall. Shelton plays the part Howard did and really gets as much out of it as Howard. Golden, Penny, Belasco and the Misses Allen and Abbott are also in it.

Miss Baptiste in her specialty in one, offered an operatic selection which was well received. She sang it excellently and registered nicely with this difficult number.

La Viva in a toe dancing specialty, in full stage followed, doing very well. She does some clever work in her number.

Stegen and Sawers a man and woman put over a comedy talking and singing specialty and did very well, although the act needs a little fixing up and work before it will be right.

The "wedding" scene which closes the first part is prettily staged and is crowded with comedy.

"Laughin' Thru 1922" is a very pleasing show and has a good cast of principals and an A1 chorus for this circuit.

SID.

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**Al** and **Murray Howard** are doing a new act, "Who's Who?" written by Sam Ward and Johnny Hyman, at Keith's Jefferson Theatre, New York, this week.

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### BILLIE PEYSER RESTING

Billie Bernard Peyser is spending the Winter at her home in Toledo, O.

## HARRY VON TILZER

**Theatre**—*Greenpoint.*
**Style**—*Singing and patter.*
**Time**—*Fifteen minutes.*
**Setting**—*In one.*

Harry Von Tilzer, former actor, now songwriter and music publisher, has returned to vaudeville, and with an act which bristles with clever talk, melody, old and new tunes that thrill, he has an offering which will score anywhere in any house. The better the grade of theatre and audience, however, the better he will go, for his material is exceptional. Everyone that knows anything of songs and music knows him as a composer of innumerable hits, the number of which is partially revealed in the medley of his former song successes which cleverly rendered is big punch in his act.

Titles and melodies almost innumerable are cleverly woven in his offering, every one of which when rendered brought the melody and the time of the song's vogue back to memory.

Von Tilzer's presence is fine, the act looks "class" from beginning to end, and will entertain and thrill anywhere.

The act is not the usual songwriter's offering, which is seldom more than a song exploitation bit. Von Tilzer's offering is real, clean, interesting and entertaining from start to finish. He will score on any bill.

W. V.

---

## STATE LAKE

**(Chicago)**

A first class bill and a packed house at the State Lake as usual this week.

Mantell's Mannikins opened the show and proved to be a real treat. The clever way these grotesque figures are handled makes you wonder just how it all happens.

Bobby Henshaw won instant approval with his yodeling imitations and ukelele playing. He is ably assisted by a young lady who should have equal billing, as she plays a cornet with all the grace and ease of an old timer. She is a valuable asset to the act.

Cissie and Georgia Sewell present a very novel and pleasing dancing act. The act is beautifully staged and there is some fine special music. These two clever dancers go through the terpsichorean line from classic to jazz with uniform excellence. They are assisted by Pauline Haggard at the piano.

De Voe and Lloyd have a line of surefire chatter that they put over in the right way and on which they score big. It is all good comedy and they make the most of it.

Emma Carus, assisted by J. Walter Leopold, had a hard time getting under the skin of the audience for no other reason than that she is not as well known at this house as at some of the others. A cold audience means nothing to Emma, for where there is life there is hope, and when there is hope Emma can bring them to life, which she did by stopping the show.

This time Gene Green returns to the State-Lake without his band, which he evidently realized he didn't need after all. Gene is a one-man show and could entertain the customers indefinitely with songs and stories.

The Carnival of Venice closed the show with a rather pretentious musical offering which held them in to a man.

Rae Elinore Ball and Brothers and Percival Noel and Company were missed at this show.

R. E. R.

### VIC PLANT WITH "GOOD TIMES"

Vic Plant is one of the comedians with John G. Jermon's "Hello Good Times." He replaced Pat Paterson.

---

### KELLY IN "BIG JAMBOREE"

Lew Kelly left New York last Saturday with James E. Cooper and Billy K. Wells, for Minneapolis. Kelly is to join the "Big Jamboree" Company to open in Milwaukee, next Sunday.

# Props

Props has an experienced eye for the original things and off stage, where a slipper is still an important touch to personality, Props is a valuable help if you know where to find him. A suggestion — for slippers, seek him at the Shop of I. Miller at 1554 Broadway.

## I. MILLER

**Broadway at Forty-Sixth Street**

*Open until 9 p. m.*

**In Chicago—State Street at Monroe**

# STARS OF BURLESQUE

BEST DRESSED STRAIGHT MAN IN BURLESQUE

**JOE FORTE AND ROGERS ALLINE**

SINGING AND DANCING INGENUE

PECK AND KOLB'S NEW SHOW—HIPPITY HOP

---

OMIKSE CIMOC

**ERNIE MACK**

WORKING?
YES
WITH
PECK AND KOLB'S
FOLLIES AND SCANDALS

---

PRIMA DONNA

**ALICE CARMEN**

SIM WILLIAMS' RADIO GIRLS
THANKS TO
SIM WILLIAMS AND BILLY GILBERT

---

PRIMA DONNA

**NELL VERNON**

At Liberty
Address Clipper,
1658 B'way, New York

---

LILLIAN AND ANNA

**MORETTE SISTERS**

MUSICAL BABIES
SECOND SEASON
WITH
BILLY WATSON'S
BEEF TRUST

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SPECIALTY DANCER

CO-FEATURE

**C-L-E-O-R-A**

SIM WILLIAMS RADIO GIRLS

DIRECTION
LOU REDELSHEIMER

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ECCENTRIC AND CHARACTER COMEDIAN

**BILLY WALLACE**

BILLY K. WELLS'
BUBBLE
BUBBLE

---

ART

**Powers and Perry**

IRENE

SEE WHAT THE CLIPPER, BILLBOARD AND TELEGRAPH SAID

WITH
JAZZ BABIES

---

Germaine and Annetta soubrette and ingenue

**LA PIERRE SISTERS**

doing French Singing and Dancing Specialty with Town Scandals

---

JACK

**La MONT AND FUQUAY**

JACK

FEATURED
WITH
BAND
BOX
REVUE

---

First season in burlesque late with Fanchon and Marco Show

**PHYLLIS CARSETH**

Youngest Prima Donna in burlesque with Jules Michael Runaway Girls

---

DANCER

**Florence De Vere**

WITH
J. HERBERT
MACK'S
MAIDS OF
AMERICA

---

THE STUTTERING HIT OF TEMPTATIONS 1922

**JOE YULE**

SIGNED FOR THREE YEARS

MY SUCCESS DUE TO DON CLARK

---

NOW TOURING
WITH
HELLO
JAKE
GIRLS

JOHNNY WALSH and CHARLIE TAYE
Characters and Juvenile "Patsy"

WATCH US GROW

DOING OUR DANCING SPECIALTY

---

**H. E. (HAPPY) RAY**

A New Blackface in Burlesque, But Not a New Blackface

With PELL MELL

---

**JACQUE WILSON**

INGENUE

JAS. E. COOPER'S "FOLLY TOWN"

YES, I DANCE AND CAN PUT A NUMBER OVER. READ LINES? WELL, CATCH ME!

---

**PRINCESS LIVINGSTON**

SOUBRETTE

SMILES AND KISSES

---

**HAVE YOUR CARD IN THIS DEPARTMENT!**

---

NEW TO BURLESQUE BUT WATCH ME GROW

**JACK CARLSON**

JUVENILE

WITH SMILES AND KISSES

---

**Frank Mallahan**

BAD MAN FROM THE WEST—WITH "SLIDING" BILLY WATSON BIG FUN SHOW

---

EUGENIA **DAILEY TWINS** EVELINE

Doing singing and dancing specialty with Frances Parr and her Pacemakers

---

**DOLLY LEWIS**

SOUBRETTE

SMILES AND KISSES

# VAUDEVILLE BILLS

(Continued from page 21)

**FAIRMONT, W. VA.**

(Second Half)—Sweet & Hill—Antononnette & Monica—Holliday Willett—Kara.

**FALL RIVER, MASS.**

**Empire** (First Half)—Royal Danes—Violet & Lois—Bond, Wilson Co.—Cooper & Ricardo—Mazie Lunette. (Second Half)—The Wells—Alexander & Fields—Meehan & Newman—Snow & Narine—Nellie Arnaut Bro.

**FITCHBURG, MASS.**

**Cummings** (Second Half)—Chief Blue Cloud—Faber & Burnett—Cook & Oatman—Winton Bros.

**GLOVERSVILLE, N. Y.**

(Second Half)—Dawson, Lanigan & Covert—Burns & Francis—Western Days—Moran & Mack.

**GREENSBURG, PA.**

(Second Half)—Cooper & Lacey—E. & M. Ross—Texas Comedy Four—Samaroff & Sonia.

**HARRISBURG, PA.**

**Majestic** (Second Half)—Margaret Taylor—Edward Miller Co.—Marriage vs. Divorce—Jean Granese Co.—Reynolds & Donegan.

**HAVERHILL, MASS.**

Bradbury & Scully—Wilson & Wilson—Fiske & Lloyd—Jimmy Lucas Co.—Three Renards.

**HAZELTON, PA.**

(Second Half)—Three Bernard Girls—Florence Hobson—Vine & Temple—Four Tamakis.

**HOLYOKE, MASS.**

(Second Half)—The Duponts—Rogers & Donnelly—King & Irwin—B. & J. Creighton—Night in Spain.

**ITHACA, N. Y.**

(Second Half)—Birds of Paradise—Frank & E. Carmen—Burke & Barton & Burke.

**JOHNSTOWN AND PITTSBURGH**

Flagler & Malia—Billie LeMar Co.—Malone & Wallace—Frank Wilbur—Case & Weston.

**PITTSBURGH AND JOHNSTOWN**

Green & LaFell—Watson Jenkins Revue—The Rooneys—Cohn & Albert.

**JAMESTOWN, N. Y.**

(Second Half)—Jack Martin Co.—Dayton & Palmer—Hall & Shapiro—Henedee Troupe.

**JERSEY CITY, N. J.**

Rainbow Sisters—Fremon Benton—Lulu Coates—De Glenn & Adams—Guilan Trio.

**LANCASTER, PA.**

(Second Half)—Fred Andrews Co.—Coogan & Casey—Morris & Shaw—La Polirica Co.

**LAWRENCE, MASS.**

**Empire** (Second Half)—J. & H. Shields—Orren & Drew—The Show Off—Biglow & Clinton—Barto & Melvin.

**LEWISTON, ME.**

**Music Hall** (Second Half)—Keith & Kernan—Smith & Revere—Lew Silson—Monroe & Grant.

**LONG BEACH, N. J.**

(Second Half)—Valda Co.—Tommy Allen Co.—Marie Gasper Co.—Black, White & Useless.

**LYNN, MASS.**

**Olympia** (Second Half)—Princeton Five—Mabel McCane Co.

**MANCHESTER, N. H.**

**Palace** (Second Half)—La Prade—Don Fon Gue—Bond & Wilson.

**McKEESPORT, PA.**

(Second Half)—Pelot & Zimmer—Jones & Ray Thomas & Frederick Girls—Taylor & Bobbie.

**MEADVILLE, PA.**

(Second Half)—The Newmans—John Geiger—Mullen & Francis—Dan Fitch's Minstrels.

**MIDDLETOWN, N. Y.**

(Second Half)—John LeClair—DeWitt & Robinson—Overholt & Young—Golden Showers.

**MONTREAL, CANADA**

**Imperial**—Musical Braminos—Claire Vincent Co.—Ray Conlin—Flaherty & Stoning—Lewis & Norton—Craig Campbell.

**MORRISTOWN, N. J.**

(Second Half)—The Frabelles—Harold Kennedy—Raco & Edge—The New Doctor.

**NEW BEDFORD, MASS.**

(Second Half)—Carlton & Bellew—In the Subway—Mildred Andre & Girls—Bloom & Sher—Creations.

**NEW BRITAIN, CONN.**

(Second Half)—Ed & May Tinbell—Lucille Le Bois—The Dohertys—Stars of Record.

**NEW BRUNSWICK, N. J.**

**State** (Second Half)—Spanish Goldinis—Elsie White—Circumstantial Evidence—Duffy & Sweeney.

**NEW LONDON, CONN.**

(Second Half)—William & Daisy—Cliff Nazarro Co.—Sally, Irene & Mary—Frank Bush—Grazer & Lawlor.

**NEWPORT, R. I.**

(Second Half)—Royal Danes—Violet & Lois—Hugh Emmett Co.—Lew Brice—Mazie Lunette.

**NO. ADAMS, MASS.**

Brent Hayes—Hall & Grannan—Goldie & Ward—Kamagawa Japs—Van Horn & Ines.

**NORWICH, CONN.**

(Second Half)—Mason & Gwynne—Bentley, Banks & Co.—Arthur Whitelaw—Three Armins.

**ONEONTA, N. Y.**

(Second Half)—Peggy Brooks—Drew & Valor—Gladys Delmar Band.

**PASSAIC, N. J.**

The Waltons—Lehr & Kennedy—The Intruder—Handers & Milliss—Village Queen.

**PATERSON, N. J.**

(Second Half)—Al Libby—Allman & Harvey.

**PAWTUCKET, R. I.**

(Second Half)—Baggett & Sheldon—Ruth Goldwin—Rainbow Six—Willis & Robbins—Lieut. Thetion Co.

**PHILADELPHIA, PA.**

**Keystone**—Carpos Bros.—Combo & Nevins—Manning & Hall—Nixon & Sans—Fred V. Bowers Co.

**Germantown**—Rekoma—Knapp & Cornalla—Delany & Kellar—Norwood & Hall—50 Miles From Broadway—Andrew Mack—Four Readings.

**Wm. Penn** (Second Half)—Golden Gate Trio—Woman—Davis & Darnell—Haynes & Beck—Wilbur Sweatman Co.

**PITTSBURGH, PA.**

Brown & Domont—Loray—J. & E. James—Rogers & Gregory—Canton Five—Eddie White—Collier & DeWald.

**PITTSFIELD, MASS.**

(Second Half)—Joe & A. Reilly—Chamberlain & Earl—Smith & Nash—Jules Black Co.

**READING, PA.**

(Second Half)—Jim Cullen—Indian Reveries—Bob Albright Co.—Breen Family.

**SARATOGA, N. Y.**

(Second Half)—The Faynes—Furman & Evans—Marshall Montgomery.

**SHENANDOAH, PA.**

(Second Half)—Bernard & Betz—Hite Reflow Revue—Jan LaCross.

**SO. NORWALK, CONN.**

(Second Half)—Jahrl & George—Boyle & Bennett—Homer Miles Co.—Walmsley & Keating.

**STAMFORD, CONN.**

(Second Half)—Amoros & Obey—Jean Boydell—Kenny & Hollis—Melodyland.

**STEUBENVILLE, O.**

(Second Half)—Girl in the Moon—Reiff Bros.—Band.

**SYRACUSE, N. Y.**

(Second Half)—Matylee Lippard Co.—Grey & Old Rose—Jas. J. Morton—Reilly, Feeney & Reilly—Sager Midgley Co.

**TORONTO, CAN.**

Todeska & Todeska—Ernie & Ernie—Charlotte Lansing—Newell & Most.

**TRENTON, N. J.**

(Second Half)—Three Whirlwinds—Franklyn Farnum Co.—Walton & Brant—Kavanaugh Everett.

**UNIONTOWN, PA.**

(Second Half)—Toyland Follies—Ned Norton Girls—Green & Myra—Sallie & Robies—Three Falcons.

**UTICA, N. Y.**

**Colonial** (Second Half)—Leon Varvar—Geo. Rollard Co.—The Diamonds.

**WHEELING, W. VA.**

(Second Half)—Clemons & Hilyer—Henry's Melody Five—Maggie Clifton Co.

**WHITE PLAINS, N. Y.**

(Second Half)—Howe & Howe—Lulu Coates Co.—North & South—Rivoli.

**WILMINGTON, DEL.**

(Second Half)—Geo. & Ray Perry—Kelly & Drake—Cleighton & DeRex—Chung Wha Four—Maicahua Co.

**YOUNGSTOWN, O.**

(Second Half)—Fraser Highlanders—Murray & Alma—Wm. Edmonds Co.—Stillwell & Fraser—White Bros.

**YORK, PA.**

(Second Half)—Lamaze Trio—Bird Children—Timely Revue—Ward Bros.—Axford Four.

**ATLANTA AND BIRMINGHAM**

Alanson—Carson & Willard—Ed. Blondell & Co.—Innis Bros.—Lynch & Stewart.

**BIRMINGHAM AND ATLANTA**

The Belldays—Phil Davis—Grace Nelson & Co.—Marks & Wilson—Kaluiahi's Hawaiians.

Who's this?
You have seen her on the stage—and she always charms her audiences. Stage light enhances her beauty—never detracts. Her make-up is always perfect!
Your make-up will always be perfect if it is Leichner's. Such fine quality of creams, grease paints, powders and rouges is necessary to your stage appearance. Leichner's enhances your charm under the lights of the stage. Use Leichner's—the best for all artists of the stage and screen.
At your druggist or supply house.
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**BATON ROUGE, MONROE AND VICKSBURG**

Selbini & Albert—Arthur Lloyd—Donovan & Lee—Sharkey, Roth & Hewitt—Ethel Gilmore & Girls.

**NEW ORLEANS AND MOBILE**

Ann Gray—Walters & Goold—Ruby Raymond & Co.—Roger Gray & Co.—Harvard, Winifred & Bruce.

**MOBILE AND NEW ORLEANS**

Frank J. Sidney—Fred Hughes & Co.—Force & Williams—Wylie & Hartman—Venetian Five.

**NASHVILLE AND LOUISVILLE**

Grace Ayer & Bro.—Cook & Rosevere—Foster & Rae—Elkins, Fay & Elkins—Dan Valerio & Co.

**LOUISVILLE AND NASHVILLE**

Three Hamill Sisters—Willie Smith—Ruddell & Dunigan—Wilson Bros.—Sankus & Sylvers.

**SAVANNAH AND JACKSONVILLE**

Francis & Wilson—The Keltons—Sampeel & Leonhardt—Neil McKinley—Three Melvins.

**JACKSONVILLE AND SAVANNAH**

The Lorays—Dore Sisters—Babies—Gilbert Wells—Marie Cavanagh & Co.

**TAMPA, FLA.**

Sultan—Countess Verona—Thornton & Squires—Joe Bennett—Rasso & Co.

**CHARLESTON, S. C.**

(First Half)—Tyler & St. Claire—Dillon & Milton—Annabelle—Brady & Mahoney—Toto Hammer & Co.

**COLUMBIA, S. C.**

(Second Half)—Johnson & Baker—Jack Hughes Duo—Herron & Gaylord—Emma Earl—Leona Hall's Revue.

**ROANOKE AND CHARLOTTE**

Maretell & West—Sisters Arnette—Clayton Drew Players—Duval & Symonds.

**CHARLOTTE AND ROANOKE**

Worden Bros.—Rhodes & Watson—Miller & Fears—Jennings & Dorney.

**RICHMOND AND NORFOLK**

Clown Seal—Doris Humphrey's Dancers—Bowers, Walters & Crooker.

**NORFOLK AND RICHMOND**

China Blue Plate—Hibbitt & Malle—Little Jim.

## WESTERN VAUDEVILLE

### Week of November 19, 1922

**CHICAGO, ILL.**

**Majestic**—Lloyd Nevada & Co.—Lyle & Virginia—Zeck & Randolph—Jack Lee—Patsy Shelly & Band—Dave Ferguson & Co.—Jim & Gladys Gilfoyle—Brown, Gardiner & Trehan.

**Lincoln** (First Half)—Mabel Harper & Co.—Werner Amoros Trio. (Second Half)—Chas. Gerard—Johnny's New Car—Elaine & Marshall.

**American** (First Half)—Vanity Fair—Billy Doss—Johnny's New Car—Evelyn Phillips & Co. (Second Half)—Blaney & White—Corday, Dunn & Co.

**Kedzie** (First Half)—Brocious & Brown—Francis & Marcelle—Maxfield & Goldson—Sherlock Sisters & Clinton—Walzer & Dyer—The Manicure Shop. (Second Half)—Murray's Cabaret Dogs—Fairman & Furman—Farrell Taylor Trio—Coley & Jaxon—Four Roeders.

**ABERDEEN, S. D.**

**Orpheum**—Mascot—Hibbert & Nugent—Briscoe & Austin.

**BLOOMINGTON, ILL.**

**Majestic** (First Half)—Larimer & Hudson—Larry Comer—Bobby Jackson & Co. (Second Half)—Beeman & Grace—Murray, Kissen & Co.

**CEDAR RAPIDS, IOWA**

**Majestic** (First Half)—John Neff—Echoes of Scotland—Mills & Duncan. (Second Half)—Madeline & Paula Miller—Morgan, Wooley & Co.—Senator Francis Murphy—Five Patrowars.

**CENTRALIA, ILL.**

**Grand**—Agoust & Paulette—Lew Sully—De Maria Five.

**CHAMPAIGN, ILL.**

**Orpheum** (Second Half)—Brosius & Brown—Francis & Marsell—Sherlock Sisters & Clinton—Walzer & Dyer—Farnell & Florence—Manicure Shop.

**CROOKESTON, MINN.**

**Grand**—Hibbert & Nugent—Mascot—Briscoe & Austin.

**DAVENPORT, IOWA**

**Columbia** (Second Half)—Scalo—Bayes & Fields—John Neff—Mills & Duncan—Echoes of Scotland.

**DUBUQUE, IOWA**

**Majestic**—Scalo—Bayes & Field—Senator Francis Murphy—Five Patrowars.

**FARGO, N. D.**

**Grand** (First Half)—Mascot—Hibbert & Nugent—Briscoe & Austin. (Second Half)—Three Regals.

(Continued on page 27)


## Attractions at City Theatres

**BELASCO** W. 44th St. Evgs., 8.30 Mats. Thurs. & Sat. 2.30
DAVID BELASCO Presents
**Lenore Ulric**
**as KIKI**
A Character Study by Andre Picard

**PALACE** B. F. Keith's Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, 1.50
**PRE-EMINENT**
INTERNATIONAL ENTERTAINMENT
**ALL STAR PROGRAMME**

**OLYMPIC** 14th Street Near 3d Ave
MUTUAL CIRCUIT SHOWS
**Hello Jake Girls**
Next Week—MONTE CARLO GIRLS

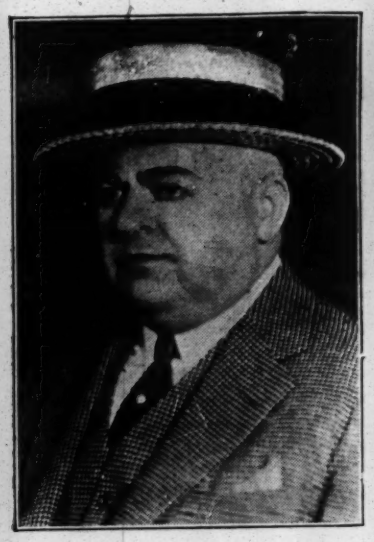
**BROOKLYN THEATRES**

**Casino Theatre**
**BON TONS**
Next Week—MAIDS OF AMERICA

**Empire Theatre**
Ralph Avenue and Broadway
**Hello Good Times**
Next Week—KEEP SMILING

**STAR** Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4397
**LID LIFTERS**
Next Week—HELLO JAKE GIRLS

**Gayety Theatre** Throop Ave. & Broadway
**RUNAWAY GIRLS**
Next Week—LAFFIN' THRU



# HARRY HOLMAN & CO.

## BELOW IS ONE OF THE REASONS WHY I LEFT THE "MOLLY DARLING" SHOW

Nov. 13th—Riverside, New York
" 20th—Orpheum, Brooklyn
" 27th—Bushwick, Brooklyn
Dec. 4th—Jefferson, New York
" 10th—Kansas City, Orpheum
" 17th—Chicago, State Lake
" 24th—Minneapolis, Orpheum
" 31st—Duluth, Orpheum
Jan. 7th—Winnipeg, Orpheum
" 21st—Vancouver, B. C., Orpheum
Jan. 28th—Seattle, Moore's Orpheum
Feb. 4th—Portland, Orpheum
" 11th—San Francisco, Orpheum
" 18th—Oakland, Orpheum
" 25th—Sacramento-Fresno, Orpheum
Mar. 4th—Los Angeles, Orpheum
" 11th—Los Angeles, Hill Street
" 18th—Salt Lake, Orpheum
" 25th—Denver, Orpheum
April 1st—Lincoln, Orpheum
" 8th—Omaha, Orpheum
" 15th—Des Moines, Orpheum
" 22nd—St. Paul, Orpheum
" 29th—Detroit, Temple
May 6th—Rochester, Temple
" 13th—Alhambra, N. Y.
" 20th—Colonial, N. Y.
" 27th—Royal, N. Y.
June 4th—Palace, N. Y.

DIRECTION—THOS. J. FITZPATRICK

MISS DORE

# DAVE and DORE

IN MUSIC AND NATIVE DANCES

WITH BILLY K. WELLS' BUBBLE BUBBLE

HAVE YOU SEEN **PRINCESS DOVEER?** IF NOT, WHY NOT?

HOWARD **HARRISONS** LILLIAN

STRAIGHT MAN AND SOUBRETTE—BAND BOX REVUE

BILLY **HAGAN & TOEBE** ANNA

Producing Principal Comedian and Dancing Ingenue Soubrette with Broadway Belles

# NETTIE G. KNISE

THE WHISTLING GIRL INGENUE—TALK OF THE TOWN DIRECTION—IKE WEBER

## BERT AND PAULINE HALL

Direction LOU REDELSHEIMER

# AL GOLDEN

PRODUCING STRAIGHT MAN LAUGHIN THRU OF 1922

# AL BELASCO

Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With Laughin Thru of 1922.

# ART MAYFIELD

Juvenile and Characters. Also Doing Tramp Comedy Specialty BROADWAY BELLES

# JIMMIE ELLIOTT

STRAIGHT MAN ON HIS TOES ALL THE TIME LID LIFTERS

# EMMA KOHLER

PRIMA DONNA LID LIFTERS

ANNOUNCING

THE FIRST ISSUE OF

# LESTER'S PALLETTE

A MAGAZINETTE OF INTEREST TO THEATRICAL FOLKS

Ask for a sample copy of *Lester's Pallette* at the Lester Shop, 210 State-Lake Building, Chicago, or furnish us address to which we can mail your copy.


## PROCTOR'S 58TH STREET

The Georgalis Trio, two men and a woman, opened the bill with demonstrations of sharp shooters' skill, doing everything along that line from "Annie Laurie," played on bells with bullets, to the shooting of buttons from a girl's cloak. The act was interesting and went over well. Georgalis proves his wonderful mastery of the rifle and pistol in hitting the bull's-eye of three targets with two rifles and a pistol fired simultaneously from almost prostrate position. Georgalis' shooting at targets on the stage from the extreme rear of the house proved especially pleasing to the audience.

Mayme Gehrue, fourth on the bill, with a seven-piece orchestra and special setting of blue and gold, was up to usual form. Her first number, a Spanish dance, in costume to match the color scheme of the set, received a good hand, but it was "The Drummer" that pleased most. She appeared in an abbreviated costume of silver sequince that shimmered and scintilated as she danced on a drum.

Watts and Hawley, occupying third place, animated an obviously weary audience with bits of nonsense by Watts and songs by Miss Hawley at the piano, whose voice is charmingly natural. "Finale Hoppers," "If You'll Let Me Be Your Husband," and "For Crying Out Loud" were put over by Watts with style and comedy, bringing down the house. To be fat is said to be an advantage and Watts makes the most of his weight.

Swift and Kelly lacked pep. There is little comedy in their lines, and when we saw them Monday they seemed indifferent as to whether they were liked or not.

Burns and Lorraine wanted to bring all Broadway to the Fifty-eighth Street stage in the form of impersonations of Pat Rooney, Al Jolson, George White and George Cohan. These were cleverly done and well received, but up to the point that the impersonations began it looked as if the act would fall flat. The first half requires working up. Both dances and songs failed to register out front as they should, being for the most part old material used in the old familiar way. Burns and Lorraine are able, clever. The act could be improved to their benefit.

The Six Tasmanians, feminine acrobats, were of interest chiefly because of their sex. On one strong woman the other five depend to put the act over. She is the foundation on which human pyramids are built, etc. There is nothing new nor unusual about the act except, as already said, that the troupe is entirely feminine.

F. F. S.

---

**Francis Renault** is to be featured in a new number called "The Vamp," which goes into the "Passing Show" at the Winter Garden on Sunday night. This will be in the new show in which Renault is to be featured.

---

**Martha Shelby** has been engaged as a specialty dancer in Leslie's Revue at the Board Walk.

## JOLSON AND JESSEL

The two robust gentlemen are Al Jolson and George Jessel, taken at one of the seashores by Jack Robbins, who has just returned to New York after an extensive business trip throughout the middle west.

Mr. Robbins, member of Richmond-Robbins, Inc., prides himself on being the publisher of two songs written and featured by each respective star in their present productions "BOMBO" and "TROUBLES OF 1922."

"OLD FASHIONED GIRL IN A GINGHAM GOWN," is Mr. Jolson's featured song in the finale in "BOMBO." This song is reported by the publishers to be the most consistent seller they have had in years, and still leads the sales in their catalogue. Richmond-Robbins, Inc., were also the publishers of Mr. Jolson's "YOO-HOO" song.

"BABY BLUE EYES," written by George Jessel, the hit song in "JESSEL'S TROUBLES OF 1922," now on tour over the entire Shubert Circuit. It is sung by George Jessel and the Courtney Sisters, and by the ensemble at the conclusion of the performance.

## MAY END FILM CENSORSHIP

Legislation to abolish the Motion Picture Censorship committee of this state, will, it is said, be recommended by Gov. Alfred E. Smith, when he takes office. Abolition sympathy is pronounced in the State Senate, where there will be a Democratic majority of one, and in view of the comparatively small Republican majority in the assembly, it is believed that such a bill will also be passed in that house.

The commission is now comprised of former Senator George H. Cobb, chairman; Joseph Levenson, secretary, and Mrs. Ed. T. Hosmer.

## "HAIRY APE" FOR LONDON

Lyn Harding is seeking a part in the London production of "The Hairy Ape," made famous here by Louis Wolheim. Harding posed for the portrait of Henry VIII which is being used in the film "When Knighthood Was in Flower."

## MILTON LEE CLOSES

Milton Lee closed with the "Runaway Girls" in Hoboken Saturday. Charles Lane has taken his place.

# LOU TELLEGEN

## Return Engagement at B. F. Keith's Palace Theatre, New York, Week of November 20th

Direction ALF. T. WILTON


**GALESBURG, ILL.**

**Orpheum** (First Half)—Grant & Wallace—John & Winnie Hennings—Stan Stanley & Co. (Second Half)—Gabby Bros.—Creedon & Davis—Ethel Parker & Boys.

**GRAND FORKS, N. D.**

**Orpheum**—Fenwick Girls—Kelly & Kozie—Ankar Trio.

**GRAND ISLAND, NEBR.**

**Majestic** (First Half)—Kinzo—Seymour & Jeanette—Lombardi & Coari. (Second Half)—Bertram & Andes—Coden & Luken—Brodean & Silvermoon.

**GREEN BAY, WIS.**

**Orpheum**—Hyams & Evans—Melnotte Duo.

**JOLIET, ILL.**

**Orpheum** (First Half)—Beeman & Grace—Murray Kissen & Co. (Second Half)—Tonie Grey & Co.—Henry Catalano & Co.

**JOPLIN, MO.**

**Electric** (First Half)—Humberto Bros.—Miller & Rainey. (Second Half)—La Hoen & Du Preece—Jarvis & Harrison.

**KANSAS CITY, KANS.**

**Electric** (First Half)—Three Romano Sisters—Bowen & Baldwin. (Second Half)—Seymour & Jeanette—Stone's Novelty Boys.

**KANSAS CITY, MO.**

**Globe** (First Half)—Kennedy & Nelson—Skelly Heit Revue—Mlle. Daisy & Stein Bros. (Second Half)—Naio & Rizzo—Inez Hanley—Hardy Bros.

**Main Street**—Frank Ward—Walter Fishter & Co.—The Volunteers—Mrs. Eva Fay—Al. K. Hall & Co.

**LEAVENWORTH, KANS.**

**Orpheum**—Naio & Rizzo—Inez Hanley—McConnell & West—Virginia Belles & Beaux—An Artist's Dream.

**LINCOLN, NEBR.**

**Liberty** (First Half)—Kinzo—Granville & Fields—Slater, Brockman & Co.—Driscoll, Long & Hughes—Three Arleys. (Second Half)—Dressler & Wilson—Harry Garland—Mme. Doree's Celebrities—Hughie Clark.

**MADISON, WIS.**

**Orpheum** (First Half)—Hubert Dyer & Co.—Chadwick & Taylor—J. C. Lewis Jr. & Co.—Shadowland. (Second Half)—Will Morris—Barry & Layton—Bill Gerber Revue.

**MILWAUKEE, WIS.**

**Majestic**—Hill & Quinnell—Carney & Rose—Walter C. Percival & Renee Noel Co.—Villani & Villani—Harry Van Fossen—Bluebird Revue—Will & Mary Rogers—Ballot Five.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pays for MADISON'S BUDGET No. 18, containing an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send orders to **L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Avenue, New York.**


## VAUDEVILLE BILLS

(Continued from page 25)

**MINNEAPOLIS, MINN.**

**Seventh Street**—Chas. & Helen Polly—Davis & Bradner—Robt. Henry Hodge & Co.—Madie De Long—Tango Shoes—Billy Beard—Ishakawa Bros.

**NORFOLK, NEBR.**

**New Grand** (First Half)—Granville & Fields—Driscoll, Long & Hughes. (Second Half)—Clark & Manning—Johnny Maher—Moran Sisters.

**OMAHA, NEBR.**

**Empress** (First Half)—Dressler & Wilson—Mme. Doree's Celebrities—Hughie Clark—Harris & Lyman. (Second Half)—Marsh & Williams—Lombardi & Coari—Bell & Le Claire.

**PEORIA, ILL.**

**Orpheum** (First Half)—The Halkings—Tonie Grey & Co.—Henry Catalano & Co.—Wille Bros. (Second Half)—Bobby Jackson & Co.—Four Casting Campbells.

**QUINCY, ILL.**

**Orpheum** (First Half)—Gabby Bros.—Creedon & Davis—Ethel Parker & Boys. (Second Half)—Grant & Wallace—John & Winnie Hennings—Stan Stanley & Co.

**RACINE, WIS.**

**Rialto**—Lillian Gonne & Co.—Arthur Devoy & Co.—Roy La Pearl & Co.—Werner Amoros Trio.

**REDFIELD, S. D.**

**Lyric**—Bertram & Andes—Mumford & Stanley—Moran Sisters.

**ROCKFORD, ILL.**

**Palace** (First Half)—Will Morris—Barry & Layton—Billy Gerber Revue. (Second Half)—Hubert Dyer & Co.—Chadwick & Taylor—J. C. Lewis Jr. & Co.

**ST. JOE, MO.**

**Electric** (First Half)—The Fostos—Marsh & Williams—Coden & Luken—Stone's Novelty Boys. (Second Half)—Granville & Fields—Dave Manley—Skelly Heit Revue.

**ST. LOUIS, MO.**

**Columbia** (First Half)—Agoust & Paulette—Clifford & Leslie—Lew Sully—Vlasta Maslova & Co. (Second Half)—Niles Marsh & Co.—Bowen & Baldwin—Larry Comer—Mlle. Daisy & Stein Bros.

**Grand**—Selbini & Grovini—Jason & Harrigan—Carl Emmy and His Mad Wags—Louis London—Fitzgerald & Carroll—Let's Go—Carl Rosini & Co.—Gene & Mignon—Grindell & Esther.

**Rialto** (First Half)—Casting Campbells—Leo Haley—Farnell & Florence—Singer's Midgets. (Second Half)—Mowatt & Mullen—Stranded—Wilton Sisters—Singer's Midgets.

**SIOUX CITY, IOWA**

**Orpheum** (First Half)—Jack & Jessie Gibson—Jean Barrios—Ernest Hiatt—Henry B. Walthall & Co.—Pantheon Singers—Christie & Bennett. (Second Half)—The Nagfys—Driscoll, Long & Hughes—Emma Carus & Co.—Billy Dale & Co.

**SIOUX FALLS, S. D.**

**Orpheum** (First Half)—Ishikawa Bros. (Second Half)—Pantheon Singers—Ernest Hiatt.

**SOUTH BEND, IND.**

**New Palace** (First Half)—Dougal & Leary—Seven Brown Girls. (Second Half)—McDonald Trio—Four of Us—Maxfield & Golson.

**SPRINGFIELD, MO.**

**Electric** (First Half)—La Hoen & Du Preece—Jarvis & Harrison. (Second Half)—Humberto Bros.—Miller & Rainey.

**SPRINGFIELD, ILL.**

**Majestic** (First Half)—Mowatt & Mullen—Tyler & Crollius—Tints & Tones—Whitfield & Ireland—Crystal Bennett & Co. (Second Half)—Larimer & Hudson—Leo Haley—Milton & Lehman—Spencer & Williams—Wille Bros.

**TERRE HAUTE, IND.**

**Hippodrome** (First Half)—Stranded—Elaine & Marshall—Four of Us—McDonald Trio. (Second Half)—Aerial Rooneys—Stanley, Doyle & Reno—Mabel Harper & Co.—Songs & Scenes—Whitfield & Ireland—Crystal Bennett & Co.

**TOPEKA, KANS.**

**Novelty** (First Half)—Naio & Rizzo—Inez Hanley—McConnell & West—Virginia Belles & Beaux—Hardy Bros. (Second Half)—The Fostos—Al & Mabel Joy—Slater, Brockman & Co.—Leighton & Du Ball—Pope's Jazz Kings.

### CHICAGO KEITH OFFICE

**Week of November 19, 1922**

**CINCINNATI, OHIO**

**Palace**—Juggling McBanns—Seattle Harmony Kings—Lambert & Fish—Chas. Wilson—Seamon Conrad Co.—Norris Follies—Harris & Gilbert.

**CLEVELAND, OHIO**

**Read's Hippodrome**—S. & Harvey Everett—Babe & Tom Payne—Boganny's Comedians—Jada Trio—Jonia's Hawaiians—Geo. C. Davis.

**DAYTON, OHIO**

**Keith's** (First Half)—Marston & Manley—C. Rogers Co.—Geo. Austin Moore—Herb. Lloyd Co. (Second Half)—Toyland Follies—Bob Ferns Co.—Reynold & White—Corradina's Animals.

**DETROIT, MICH.**

**La Salle Garden** (First Half)—Lucy Burch—Octavia Handworth—Lloyd & Goode—Rainbow's End—Phesey & Powell. (Second Half)—Kubelick—C. Rogers Co.—O'Malley & Maxfield.

**EVANSVILLE, IND.**

**Victory** (First Half)—Royal Sydney's—Oliver & Lee—Songs & Scenes—The Leightons—Galloti's Monks. (Second Half)—Manuel & Co.—Daniel & Walters—Broadway to Bowery—Van & Bell.


**For—RHINESTONES—See**

the builders of the "Diamond Girl Scene" in "Passing Show." Also the star curtain at Fulton Theatre. THE LITTLEJOHNS, 228 W. 46th Street, New York.


**FLINT, MICH.**

**Palace** (First Half)—Jessie Miller—J. & G. O'Meara—Bobby Earl Co.—Johnson Bros. & J.—Hugo Lutgens—Cross & Santoro. (Second Half)—Althea Lucas Co.—Morris & Block—Hallowe'en—Three White Kuehns—Three Eddy Sisters.

**FT. WAYNE, IND.**

**Palace** (First Half)—Kubelick—Three Weber Girls—O'Malley & Maxfield. (Second Half)—Tracy & Burch—Octavia Handworth—Phesey & Powell.

**HUNTINGTON, IND.**

**Huntington**—Dougal & Leary—F. & Ethel Halls.

**INDIANAPOLIS, IND.**

**Palace**—Happy Harrison Co.—Wilson Bros.—Dancing Humphreys—Eddie Ross—Laurie Ordway—Along Broadway.

**KALAMAZOO, MICH.**

**Regent** (First Half)—Adair & Adair—Burnum—Pepple's Novelty—"Twins." (Second Half)—Jessie Miller—Fagg & White—Mr. & Mrs. Ziegfried—Karl Gardner—Rainbow's End.

**KOKOMO, IND.**

**Strand** (First Half)—Rosaires—Vernon—Coley & Jackson. (Second Half)—Cook & Franks—Frances Kennedy—Yokohoma Boys—Three Wilson Girls.

**LANSING, MICH.**

**Regent's** (First Half)—Hollins Sisters—Fagg & White—Around the Map—Karl Gardner—Lamont Three. (Second Half)—Adair & Adair—J. & G. O'Meara—"Twins"—Pepple's Novelty.

**LEXINGTON, KY.**

**Ben Ali** (First Half)—Toyland Follies—Babb, Carroll & Syrell—Bob Ferns Co.—Corridina's Animals. (Second Half)—Marston & Malley—Geo. Austin Moore—Herb. Lloyd Co.—K. T. Kuma Co.

**LIMA, OHIO**

**Faurot O. H.** (Second Half)—Musical Hunters—Lloyd & Goode—Anna Francis—Sullivan & Myers.

**MUSKEGON, MICH.**

**Regent** (First Half)—Mack & Mabelle—Sherman, Van & Hyman—Waldron & Winslow. (Sec-

(Continued on page 29)


**WHERE TO STOP**

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LOEW CIRCUIT

Direction JOE MICHAELS

### EARLY CLOSING CUTS SALARIES

The one o'clock closing law is making itself felt in dance orchestra circles and many of the leaders who have been commanding high salaries are waking up to the fact that it is this law that is responsible for the drop in their income. This is not because they play a fewer number of hours alone but because, with but four hours in which to do business, the cafe proprietors cannot possibly take in enough to cover the salaries that prevailed before the closing order went into effect and still make a profit.

Most of the Broadway cabarets do not open until about nine o'clock in the evening and they must all close at one. This leaves but four hours in which to do business, necessitating packing the patrons in and getting them to take as large an order as possible. Two of these four hours are practically wasted as the after-theatre crowd does not drift in until after eleven. This makes a further diminishing of profitable hours. The managers, consequently, must get a name combination to get their clientele and must pay this combination as little as possible in order to break even. This does not mean that the orchestras along Broadway are working for nothing but that the high prices during the boom times are no longer prevalent.

This makes a distinct pinch on the orchestra leader however, because his men, and he always attempts to procure the best, will not work for little money. Musicians in Broadway orchestras are receiving all the way from $75 to $300 a week. Of course, in the latter class of earnings is including money for recording and for theatrical performances. The average earnings of musicians in the better known orchestras are about $100 a week for a six-day week, four hours a day.

This is worthy of note in view of the fact that the union scale calls for $56 a week, six days a week, four hours a day and $67 when a Sunday session is played. The same conditions that prevail in New York are also making themselves evident in Chicago, Boston, Atlantic City and other of the big towns. Orchestra leaders are beginning to take cognizance of this fact and are no longer exorbintant in their demands upon the managers. This is making for a better understanding all around and an improvement in conditions is looked for soon. In one cafe in New York recently bids were submitted by several orchestras, from seven to ten pieces, and ranged all the way from $200 up to $2,000. There were probably twenty orchestras bidding for the job. The one finally selected was able to deliver high class music, the backing of a well-known name and contracted to play for a figure that was reasonable.

### MASINO FOR VAUDEVILLE

Ray Masino's Garden Orchestra playing at the Garden Pier, Atlantic City, have been signed to appear in vaudeville opening soon at one of the big vaudeville houses. Masino is a product of the Royal Conservatory of Naples where he studied for seven years. At one time he was Martini's Symphony Orchestra and was noted for his piano solos rendered at the Academy of Music, Philadelphia and other concert halls.

The personnel of the orchestra are picked versatile musicians and their style of playing is expected to make a hit in vaudeville. There are eight pieces in the combination.

### STODDARD ON KEITH TIME

Harry Stoddard and his orchestra, under the direction of Joseph B. Franklin, are playing a few weeks on the Keith time. They opened last week in Union Hill and will come into New York soon. Coincident with the vaudeville engagement Stoddard and his combination are continuing at Shanley's

### CALIFORNIA RAMBLERS IN VAUDE.

The California Ramblers, last seen at Post Lodge, Larchmont, will open for a tour of the Keith Circuit, at Proctor's Theatre, Mount Vernon, on Thursday. There are ten men in the combination.

# ORCHESTRA NEWS

### BLACK IN VAUDEVILLE

Johnny Black and his orchestra are now playing a vaudeville engagement. Johnny will be remembered as the composer of "Dardanella" and several other hit songs. In his vaudeville act he is making himself the feature, the act being free from novelty lighting effects. Black plays the violin, saxophone, cornet, trombone, and piano, and besides that he sings and dances.

The present members of his organization are George Weinberg, piano and arranger; Ernest Graepel, violin; C. Morino, cornet; Charles Moritz, saxophone; D. Wasserman, trombone; M. Serra, banjo; N. Polster, bass sax and string; T. Marciani, saxophone; Sam Gold, drums, and Johnny Black, violin and the other instruments. The act is playing the Broadway this week.

### LOPEZ USING SONG TITLE SLIDE

Vincent Lopez is enlarging his Hotel Pennsylvania Orchestra for the rest of his vaudeville bookings. He has added to his combination George Napoleon, saxophone player.

In the Pennsylvania Hotel Grill, where Lopez is playing now, he is installing a sign or song title machine similar to that he used on the roof. There have been some changes made in the machine however, the new one holding more slides and being perfected from a mechanical standpoint so as to render the feeding easier. The slides read, "Vincent Lopez and His Hotel Pennsylvania Orchestra Now Featuring ————," with a space left for the name of the tune.

### AMBROSE AT "CERCLE CONNU"

L. Ambrose, who came into Clover Gardens as conductor of the Ambrose Embassy Club orchestra, is no longer connected with the organization there. F. Raederman, one of the violinists, is now conducting the orchestra at the dance palace. This is a twenty-piece combination under the management of D. Sherbo.

Ambrose will conduct the orchestra for the Monday night dances of the Cercle Connu, the exclusive society supper club of Count and Countess Zichy.

### KARR AT THE COLISEUM

Jimmy Karr and His Golden Gate Orchestra will be seen at the Coliseum Theatre the last half of this week. Karr, who formerly spelled his name Carr, is playing at the Strand Cascades Roof and has just closed several weeks on the Sobolsky time in Philadelphia where he proved to be a decided attraction. While in Philadelphia, besides playing vaudeville, Karr furnished the dance music at the Cafe des Beaux Arts.

### MORGAN WITH SPECHT

After negotiating for some time Paul Specht, at Monte Carlo, has secured the services of Russell Morgan to fill the position of trombonist in Specht's original combination. Morgan was formerly with the "Sirens" of Scranton, Pa.

Ray Stillwell, who was formerly trombonist with the original Specht orchestra, will likely play in one of his other combinations.

### McCLAIN BACK IN NEW YORK

McClain's Los Angeles orchestra is back in New York after an eighteen-week engagement as Bonjiovanni's Gardens, Wildwood, Pa., a suburb of Pittsburgh. While in Pittsburgh the orchestra played a vaudeville engagement, and may do more of that work shortly.

### IRENE WILLIAMS IN OPERA

Irene Williams, soprano, an exclusive Brunswick artiste, has been cast to sing the role of "Fiordiligi," in William Wade Henshaw's production of "Cosi fan Tutte," which goes on tour next month. The opening date is November 13th, at Minneapolis, Minn.

### WHITEMAN FOR CHICAGO

According to present plans Paul Whiteman and his Palais Royal Orchestra will open in Chicago, December 5, at a theatre not yet announced. It is possible that this engagement will be played in Keith vaudeville but this is not yet certain and Whiteman may take over a theatre for the engagement. Vanda Hoff, oriental dancer, who, in private life, is Mrs. Paul Whiteman, will be seen with the orchestra.

The Chicago engagement will be for two weeks only, as during Whiteman's absence the Palais Royal will be redecorated. Plans for Whiteman's proposed concert tour are not yet completed but it is generally understood that this will start shortly after the first of the year.

### SPECHT BAND WITH DOLLY KAY

A Paul Specht orchestra under the direction of Earnest Golden opened Monday at the Prospect Theatre in Brooklyn with Dolly Kay. Golden, who is personal arranger for Specht was formerly musical director with the Greenwich Village Follies, Billy Rock and Frances White, the Bill and Gordon Dooley Revue. There are eight men in the orchestra

### BAND AT FOOTBALL GAME

One of the features of the Cornell-Dartmouth football game at the Polo Grounds last Saturday was the splendid playing of the Cornell Military Band. This is one of the biggest organizations of its kind in any of the colleges. Prof. Coleman, instructor of music at the University is musical director.

### MAYHOOD AT THE CENTURY

Orville Mayhood has returned to his post as director of the orchestra of "Blossom Time" at the Century Theatre, following an illness of several days. During his absence Alfred Goodman, general musical director for the Messrs. Shubert conducted the performances.

### ERDODY OUT OF RAINBOW

Leo Erdody and his orchestra closed at Rainbow Saturday night. Erdody, who was formerly managed by Dody and Morris asked to be released from his contract to them and is now under contract to the Paul Specht office.

### COLLEGIATES AT CASINO

Paul L. Specht's "Collegiates" open at the Casino Restaurant, in Central Park, tonight. This is a seven piece combination of former college men from Schenectady and is under the immediate direction of Dave Meyerhoff.

### ESSEX IS NEW NAME

For business reasons Abe Essig, playing at Delmonico's, has changed his name to Abe Essex and is now so billed. Essex has been at Delmonico's for some time and is a favorite with the Fifth Avenue dance set.

### MOSCOW ENSEMBLE IN VAUDEVILLE

The Moscow Artists Ensemble, which closed suddenly while on tour with Irene Castle recently, will be featured in vaudeville shortly under the direction of the Samuels Brothers, David and Sonya.

### DOUBLING FOR DANCES

Charles Dornberger and his orchestra, playing in Boston with George White's "Scandals," has received permission from Whiteman, Inc., to play for dances after the show while on tour.

### FLEISHAUER'S TOURING

Fleishauer's Orchestra, of Buffalo, started Monday on a nine weeks' tour, playing dances throughout upper New York and the New England states.

### HYDE WITH WHITEMAN, INC.

Alex Hyde and his orchestra, slightly increased in size and with the change of several musicians, start out under the banner of Whiteman, Inc., this week for six weeks on the Loew time. Following this the combination, the official billing of which reads, "Paul Whiteman Presents the Romance of Rhythm Orchestra Under the Direction of Alex Hyde," will make a tour of the Lynch circuit of southern theatres, playing dances at the same time. Bookings for the tour through the south have already been made and Hyde has already contracted to play six dances on his first week out.

### CONTINUOUS PLAYING

At least six of the orchestras recording exclusively for the Columbia Graphophone Company are now playing continuously before the public in various theatres creating an unusual demand for Columbia Records.

Among the Columbia musical artists now playing theatrical engagements are Ted Lewis, with "Greenwich Village Follies of 1921"; Ray Miller, in vaudeville, playing over the Loew circuit; Eddie Elkins, in Keith vaudeville; Frank Westphal, touring Orpheum circuit; Paul Specht, in Keith vaudeville, and the Happy Six on tour through Pennsylvania.

### FRANKO ORCHESTRA FOR VAUDE.

Nahan Franko is forming a seven piece orchestra which will be heard in the Keith vaudeville houses.

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"WHO'S WHO?"

Had a rough Voyage—but thanks to SAM WARD & JOHNNY HYMAN'S MATERIAL now Rocking the Vaudeville Seas with Gales of Laughter

Skipper: Charles Allen (M. S. Bentham Office). THIS WEEK (last half) November 16th—Keith's Jefferson

ond Half)—Three Webber Girls—Daly & Burch—McDermott & Vincent.

**PADUCAH, KY.**

**Orpheum** (First Half)—Maxon & Morris—Cortell & Dowd—Hayden, Goodwin & R.—K. T. Kuma Co. (Second Half)—Gallati's Monks—Clifford & Leslie—Bert Howard.

**RICHMOND, IND.**

**Murray** (First Half)—Mantell & Co.—Anna Frances—Ash & Franks—The Kennedys. (Second Half)—Snyder & Eddy—Al. Lester Co.—The Leightons—Dave Harris Band.

**SAGINAW, MICH.**

**Jeffers-Strand** (First Half)—Althea Lucas—Daly & Burch—Hallowee'n—Three White Kuehns—Three Eddy Sisters. (Second Half)—Hollins Sisters—Cross & Santoro—Johnson Bros. & J.—Hugo Lutgens—Around the Map.

**TERRE HAUTE, IND.**

**Liberty** (First Half)—Yokohoma Boys—Daniel & Walters—Laural Lee. (Second Half)—Oliver & Lee—Cornell & Fay Sisters.

## PANTAGES CIRCUIT

### Week of November 20, 1922

**MINNEAPOLIS, MINN.**

Bobby Lehman—Ward & Dooley—Pierce & Goff—Norton & Melnotte—Jack Goldie—Seven Algerians.

**WINNIPEG, MAN.**

The Gladiators—Wilson & Addie—MacFarland Sisters—Walter Brower—Choy Ling Foo.

**REGINA AND SASKATOON**

Nelson's Cats—McCormack & Winchell—Howard & E. Chase—Weston & Eline—Bits & Pieces.

**TRAVEL**

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Havemann's Lions.

**SPOKANE, WASH.**

Leach Walling Trio—Kaufman & Lillian—Charanoff—Morgan & Gray—Cecil Cunningham—Byron Brothers.

**SEATTLE, WASH.**

Alexander Bros. & Evelyn—Maude Earle—Ridiccolo Ricco—Ben Turpin—Britt Wood—Blake's Mules.

**VANCOUVER, B. C.**

Weldonas—Buddy Walker—Chisholm & Breen—Bronson & Rennie—Great Blackstone.

**TACOMA, WASH.**

Lillian's Dogs—Farrel & Hatch—Tollman Revue—Great Maurice—Bensie & Baird—Little Pippifax.

**PORTLAND, ORE.**

Three Avollos—Hanson & Burton Sisters—Joe Bernard & Co.—Three LeGrohs—DeMichelle Bros.—Four Ortons.

**TRAVEL**

Daley, Mac & Daley—Tuck & Claire—Kennedy & Rooney—Kirksmith Sisters—Rigoletto Brothers.

**SAN FRANCISCO, CAL.**

James & Etta Mitchell—Mills & Miller—Casler & Beasley Twins—Rising Generation—Saussman & Sloan—Prosper & Merritt.

**OAKLAND, CAL.**

Selma Braatz—Brieere & King—Clifford Wayne—Kluting's Animals—Sidney & Styne—Kajiyama.

**LOS ANGELES, CAL.**

Burt Shepherd—Fargo & Richards—Billy Kelly Revue—Officer Vokes & Don—Five Lameys—Welderson Sisters.

**SAN DIEGO, CAL.**

Kitamura Japs—Maybelle Phillips—Parlo & Archer—Abbott & White—Earle Fuller's Band—Golden Bird.

**LONG BEACH, CAL.**

Jean and Valjean—Ross & Edwards—Florette Jeffrie—Fate—Rives & Arnold—Larry Harkens.

**SALT LAKE CITY, UTAH**

Carson & Kane—Goetz & Duffy—Billy Swede Hall—Robinson & Pierce—Alexander the Great.

**OGDEN, UTAH**

Juggling Nelson—Tyler & Crollius—Ross Wyse & Co.—Stepping Some—Page, Hack & Mack.

**DENVER, COLO.**

Four Roses—Hudson & Jones—Davis & McCoy—Robin Adair & Co.—Twenty Minutes in Chinatown.

**COLORADO SPRINGS AND PUEBLO, COLO.**

Wilfred DuBois—Marion Claire—Valentine Vox—Johnny Marvin—Fein & Tennyson—Rigdon Dancers.

**OMAHA, NEB.**

Samsted & Marion—Conn & Hart—Green & Dunbar—Brower Trio—Monroe Salisbury—Four Bonesettis.

**KANSAS CITY, MO.**

Page & Green—Fulton & Burt—Al. Jennings—Walter Weens—Gallarini Sisters—Delmore & Lee.

**MEMPHIS, TENN.**

Gordon Wilde—Ward & King—Indoor Sports—Bob Willis—Lorner Sisters—Artists in Miniature.

## MARCUS LOEW CIRCUIT

### Week of November 20, 1922

**NEW YORK CITY**

**American** (First Half)—Roma Duo—Dutiel & Covey—Norvell Bros.—Bardwell, Mayo & Renslow—Dolly's Dream—Adele Oswald—In Wrong—Ben Lynn. (Second Half)—McCormack & Regay—Jean & Jacques—Burke, Larry & Burke—Fred LaReine & Co.—Hope Vernon—Eddie & Edith Adair—Cameron & O'Connor—Jim Jam Jem Trio.

**State** (First Half)—Jean & Jacques—Bert & Lottie Walton—Thos. Potter Dunn—Primrose Minstrels—Adler & Dunbar—Erford's Oddities. (Second Half)—Cliff Bailey Duo—Ben. Lynn—Dolly's Dream—Jack Powell & Co.

**Victoria** (First Half)—Lucy Gilette & Co.—Jerome & France—Clinton & Rooney—Ryan & Lee. (Second Half)—Norvell Bros.—Charlotte Meyers—Ryan & Lee—Sunbeam Follies.

**Avenue B** (First Half)—DeLyons Duo—Murphy & Lang—Frank Mullane—Shefftell's Revue. (Second Half)—Pikard's Seals—North Keliar—Guy Bartlett & Co.—Morrin Sisters & Co.

**Boulevard** (First Half)—Turner Bros.—Charlotte Meyers—Geo. Alexander & Co.—Matthews & Ayers—Edw. Stanisloff & Co. (Second Half)—Stevens & Laurel—Leonard & Culver—The Headliners—Tower & Darrell—Leach & LaQuinlan Trio.

**Orpheum** (First Half)—Cliff Bailey Duo—Jean LaCrosse & Co.—Jim & Betty Page—Calvin & O'Connor—Greenwich Villagers. (Second Half)—Sgt. Ben Franklyn & Co.—Jerome & France—Roberts & Boyne—Quinn & Caverly—Potpourri Dancers.

**Lincoln Square** (First Half)—Stanley, Trip & Mowatt—Hope Vernon—Frank Stafford & Co.—Wilson & McAvoy. (Second Half)—Lucy Gilette & Co.—Alton & Allen—Clinton & Rooney—Little Lord Roberts.

**Delancey Street** (First Half)—Russell & Hayes—McCormack & Regay—Burke, Larry & Burke—Tarzan. (Second Half)—Nestor & Vincent—Jeane LaCrosse & Co.—Fisher & Sheppard—Boys of Long Ago.

**Greeley Square** (First Half)—Three Martells—Nick & Gladys Verga—Guy Weadick & Co.—Quinn & Caverly. (Second Half)—Zuthus—Bardwell, Mayo & Renslow—Howard & White—Adler & Dunbar.

**National** (First Half)—Chas. Wiles—Alton & Allen—Roberts & Boyne—Browning & Davis—Leach LaQuinlan Trio. (Second Half)—Three Martells—Bert. & Lottie Walton—Bobby Jarvis & Co.—Thos. Potter Dunne—Sutherland Sextette.

**BROOKLYN, N. Y.**

**Palace** (First Half)—Up Side Down Millettes—Holden & Hirron—LeRoy & Mebel Hart—Ralph Whitehead—Morin Sisters & Co. (Second Half)—Henry & Adelaide—Jim & Betty Page—Irving & Elwood—Frank Mullane—Tarzan.

**Warwick** (First Half)—Henry & Adelaide—Brennen & Wynne—Little Lord Robert—Denton & Walsh—Pikard's Seals. (Second Half)—DeLyons Duo—Dora Hilton—LeRoy & Billy Hart—Holden & Hirron.

**Fulton** (First Half)—Nestor & Vincent—Leonard & Culver—Eddie & Edity Adair—Cameron & O'Connor—Sutherland Sextette. (Second Half)—Russell & Hayes—Guy Weadick & Co.—Kimberley & Page—Frank Stafford & Co.

**Gates** (First Half)—Sgt. Ben. Franklyn & Co.—Howard & White—Winifred & Brown—Follies. (Second Half)—Stanley, Trip & Mowatt—Mack & Dean—Matthews & Ayers—Chas. F. Seamon—Follies.

**Metropolitan** (First Half)—Zuthus—Mack & Dean—Pete Curley Trio—Chas. F. Seamon—Potpourri Dancers. (Second Half)—Bader LaVelle Troupe—Winifred & Brown—In Wrong—Wilson & McAvoy—Greenwich Villagers.

**BALTIMORE, MD.**

**Hippodrome**—LaToy Brothers—Berdie Kraemer—Alice & Dorothy Morley—Paul Whiteman's Romance of Rhythm Orchestra.

**BOSTON, MASS.**

**Orpheum**—Zara Carmen Trio—Miller, Packer & Selz—Archer & Belford—Raymond & Stern—C. Wesley Johnson & Co.

**BUFFALO, N. Y.**

**State**—Mack & Brantley—Mardo & Rome—Armstrong & Gilbert Sisters—Roeber & Gold—Bits of Dance Hits.

**HOBOKEN, N. J.**

**Loew** (First Half)—Stevens & Lorell—Norma Ferris—Jack Powell Sextette—Barton & Sparling—Bader & LaVelle Troupe. (Second Half)—Maurice & Girlie—Brennon & Winnie—Primrose Minstrels—Ralph Whitehead—Sandigo Trio.

**LONDON, ONT.**

**Loew** (First Half)—Ling & Long—Bobby Van Horn—Rogers, Roy & Rogers. (Second Half)—

(Continued on page 30)

## RAY MASINO AND HIS GARDEN ORCHESTRA

This clever aggregation of live-wire musicians under the able direction of Ray Masino at the Garden Pier, Atlantic City, have received many letters of congratulations from all the leading publishers and record companies for their great success.

Ray Masino studied at the Royal Conservatory of Music in Naples, and also appeared as soloist on the piano with Martini's Symphony Orchestra at the Academy of Music, Philadelphia, and the Aeolian Hall, New York City.

The orchestra consists of Hal Rous, a marvel on the Reed family; Joseph Calebrese, Trumpeter; Marcus Pascoe, Trombonist; Luther Neiman, Banjo, Violin, and Tenor Sax., from the Hill School, Pottstown; John Varallo 2nd, Bass Sax, Sousaphone, and String Bass, formerly of Fleisher's Symphony; Eddie McKnight, Drums and Xylophones; Sidney Rose, Violinist, and Ray Masino, pianist and leader.

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## DEATHS

**EDWARD J. POLI,** son of S. Z. Poli, theatre owner, died in New Haven last week, following the effects of an operation ten days ago. He represented his father in the management of several theatres in Connecticut.

**VAN MURRELL,** actor, died in Jefferson City, Mo., on October 27. He was with "The Nightcap" company. A brother, Roger Murrell of Chicago, a booking agent, survives him.

**MRS. KATHLEEN SMITH,** once well known on the stage as Muriel Brandt, died in Syracuse last week, as a result of starvation. She was found at the Hotel Howard and rushed to the hospital where she expired.

She was the widow of the late Samuel C. Smith wealthy manufacturer of Canastota who committed suicide in 1908. At one time Mrs. Smith was considered one of the most beautiful women in Madison County, N. Y. She died penniless.

**FRANK McKEE,** for more than forty years an important figure in the amusement world, died on Monday night at his home, 260 West Seventy-second Street, after a three weeks' illness.

Mr. McKee was 62 years old. He was born at Mount Sterling, Ky. He started his career as a newspaper reporter and quit to become publicity man for circuses and theatrical enterprises. For a time he was manager of J. K. Emmett, the actor; Helen Dauvry and Haverly's Minstrels.

His greatest success came through his association with Charles Hoyt, producer and playwright who wrote "The Tin Soldier," "The Hole in the Ground," "The Brass Monkey" and other hits. The partnership brought a fortune to both.

Mr. McKee owned the Park Theatre and the Savoy Theatre at one time and was for twenty-five years a trustee of the Actor's Fund of America. His first wife was Isabelle Coe, an actress, who died in 1918. Mr. McKee then married Mrs. A. F. Cammeyer, widow of the shoe manufacturer. She survives him.

Services were held on Wednesday at the Church of All Angels, Eighty-first Street and West End Avenue.

## VAUDEVILLE BILLS

*(Continued from page 29)*

Jeanette & Norman Bros.—Frazer & Bunce—Eddie Heron & Co.

**MONTREAL, CAN.**

Loew—Ed. Hill—Dodd & Nelson—Cupid's Close Up—Helm & Lockwood Sisters—Joe Fanton & Co.

**NEWARK, N. J.**

Loew—Maurice & Girlie—Tilyou & Rogers—McCormack & Irving—Eddie Foyer—Dance Dreams.

**OTTAWA, ONT.**

State—Gibson & Price—Newport, Stirk & Barker—Rudinoff—Dan Downing & Buddy—Dancing Shoes.

**PROVIDENCE, R. I.**

Emery (First Half)—Melroy Sisters—Fox & Kelly—Eddie Clark & Co.—Prevost & Goelet. (Second Half)—Billy Kinkaid—Sheppard & Ott—Eckhoff & Gordon—Hughes & Pam—Phil. Adams & Co.

**SPRINGFIELD, MASS.**

Broadway (First Half)—Billy Kinkaid—Sheppard & Ott—Eckhoff & Gordon—Hughes & Pam—Phil. Adams & Co. (Second Half)—Melroy Sisters—Fox & Kelly—Eddie Clark & Co.—Prevost & Goelet.

**TORONTO, ONT.**

Loew—Walter Gilbert—Gordon & Delmar—Nevins & Gordon—Weber & Elliott—The Old Timers.

**WASHINGTON, D. C.**

Loew—Perez & LaFlor—Wm. Dick—State Room 19—Klass & Brilliant—Wyatt's Lads & Lassies.

### SHUBERT VAUDEVILLE

Week of November 19, 1922.

Weber & Fields, Pittsburgh, Aldine.
Hello Everybody, Cleveland, State.
Plenty of Pep, Chicago, Garrick.
Hello New York, Cincinnati, Shubert.
Ritz Girls of '19 & '22, St. Louis, Empress.
Oh, What a Girl, open week.
Success, open week.
Carnival of Fun, Chicago, Englewood.
Broadway Follies, Detroit, Detroit Opera House.
Main St. Follies, Toronto, Princess.
Echoes of Broadway, Buffalo, Criterion.
Say It With Laughs, open week.
Whirl of New York, Worcester, Worcester; Fall River, Bijou.
Twentieth Century Revue, Boston, Majestic.
Midnite Revels, last half, Hartford, Shubert Grand.
Stolen Sweets, New York, Central.
Zig Zag, New York, Harlem Opera House.
Facts & Figures, open week.
Spice of Life, Brooklyn, Crescent.
Troubles of 1922, Astoria, Astoria Theatre; Bero Park, Bero Park.
Steppin' Around, Newark, Shubert Vaudeville.
Town Talk, Philadelphia, Chestnut St. O. H.
Gimme a Thrill, Baltimore, Academy of Music.
Midnight Rounders, Washington, Belasco.
Frolics of 1922, Altoona, Mishler; Zanesville, Weller; Wheeling Court.

### "LESTER'S PALLETTE" ISSUED

CHICAGO, Ill., Nov. 13.—Lester, well known theatrical costumer, is issuing a monthly publication entitled "Lester's Pallette." No advertising matter is carried in the periodical which will be out monthly, and is edited by Charles Byron.

The first issue is handsomely bound and printed on unusually good stock. Notes of interest to artists personal and otherwise as well as other departments mostly in light vein. The current issue contains in color a picture of Betty Compson, autographed with best wishes to Lester.

### JOHNSON AFRAID OF LITTLE MEN

Jack Johnson, former heavy weight champion pugilist, testifying last Thursday before Herman Hoffman, referee, in a proceeding to determine whether papers were ever served on him in a suit of Barney Gerard, his former manager, in which Gerard obtained judgment by default and had since been trying to collect it, said that "the process server was very excited, and held a paper in his hand and I assumed from his attitude that he was sort of threatening me, so I told him that if he was going to punch me that I would have to protect myself and would punch him too."

"What happened then?" asked the counsel for Johnson.

"Why, he just dropped the paper and ran clean out of his room."

Nathan Burkan, attorney for Gerard, asked Johnson if he was "really afraid" of Louis Gerard, brother of the plaintiff, who claimed to have served the paper.

"I'm always afraid of a smaller man," answered Johnson. "They are more dangerous than big men because they are cunning. They can run around your legs quicker."

"You're not afraid of a big man?" asked the referee.

"No, sir. There's more danger in a little man than a big man," replied Johnson.

Additional testimony will be taken before the referee this week.

The controversy is based upon a booking wrangle between Johnson and the producer.

### THEATRE OWNERS TO DINE

The Theatre Owners' Chamber of Commerce, consisting for the most part of motion picture exhibitors throughout Greater New York, will hold their annual supper and dance at the Hotel Astor on Saturday evening, December 2.

A number of prominent screen stars will appear in a novel entertainment in conjunction with the bill. All particulars as to the nature of the offering is being guarded zealously with a view to effecting a genuine surprise.

### CHILDREN'S LEAGUE SHOW

The Children's Dramatic League, Mrs. Marion Gold Lewis, L. L. B., President, will begin their winter activities by giving an entire performance, for New York Lodge, No. 15, Loyal Order of Moose, at Leslie Hall, 83d St. and Broadway, on Monday evening, November 13th, 1922.

As the Loyal Order of Moose is a fraternal organization that especially takes care of children of their deceased members, it seems fitting that the first real performance given by the Children of the Children's Dramatic League should be given for this organization.

Those taking part in this first unit are Helen Aram, comedy acrobat; Mildred Back, songs and dances; Jerome Backner, silver toned singer of ballads; Hazel Landers and Dorothy Taylor, sister act; Mary Morrisey, acrobatic dancer; Virginia and Aubrey Schultz, instrumentalists and dancers; Bonnie Schumm, toe dancer; Robert Shillings, comedian; Sylvia Sims, in imitations of George Beban and Florence Hamel, who is the accompanist.

## BURLESQUE ROUTES

### COLUMBIA CIRCUIT

American Girls—Gayety, Buffalo, 13-18; Gayety, Rochester, 20-25.
Big Jamboree—Gayety, Minneapolis, 13-18; Gayety, Milwaukee, 20-25.
Billy Watson Beef Trust—Casino, Philadelphia, 13-18; Palace, Baltimore, 20-25.
Bon Tons—Casino, Brooklyn, 13-18; Casino, Philadelphia, 20-25.
Broadway Brevities—Gayety, Detroit, 13-18; Empire, Toronto, Ont., 20-25.
Broadway Flappers—Gayety, Rochester, 13-18; Lyceum, Ithaca, N. Y., 20; Lyceum, Elmira, 21; Stone Opera, Binghamton, 22; Colonial, Utica, 23-25.
Bubble Bubble—Penn Circuit, 13-18; Gayety, Pittsburgh, 20-25.
Chuckles of 1923—Empire, Providence, 13-18; Casino, Boston, 20-25.
Dave Marion's Own Show—Gayety, Toronto, Ont., 13-18; Gayety, Buffalo, 20-25.
Flashlights of 1923—Gayety, St. Louis, 13-18; Gayety, Kansas City, 20-25.
Follies of the Day—Empress, Chicago, 13-18; Gayety, Detroit, 20-25.
Frank Finney Revue—Open, 13-17; Gayety, Omaha, 18-24.
Folly Town—Empire, Newark, 13-18; Orpheum, Paterson, N. J., 20-25.
Giggles—Palace, Baltimore, 13-18; Gayety, Washington, 20-25.
Greenwich Village Revue—Empire, Toledo, 13-18; Lyric, Dayton, O., 20-25.
Hello Good Times—Empire, Brooklyn, 13-18; Empire, Newark, 20-25.
Sam Howe's Show—Lyceum, Ithaca, N. Y., 13; Lyceum, Elmira, 14; Stone Opera, Binghamton, 15; Colonial, Utica, 16-18; Gayety, Montreal, 20-25.
Hippity Hop—Olympic, Cincinnati, 13-18; Gayety, St. Louis, 20-25.
Jimmy Cooper's Beauty Review—Gayety, Omaha, 11-17; Gayety, Minneapolis, 20-25.
Keep Smiling—Cohen's, Newburgh, N. Y., 13-15; Rialto, Poughkeepsie, 16-18; Empire, Brooklyn, 20-25.
Knick Knacks—Gayety, Montreal, Can., 13-18; Gayety, Boston, 20-25.
Let's Go—Columbia, Chicago, 13-18; Star and Garter, Chicago, 20-25.
Maids of America—Columbia, New York, 13-18; Casino, Brooklyn, 20-25.
Mimic World—Star and Garter, Chicago, 13-18; Empress, Chicago, 20-25.
Mollie Williams' Show—Casino, Boston, 13-18; Columbia, New York, 20-25.
Radio Girls—Gayety, Pittsburgh, 13-18; Colonal, Cleveland, O., 20-25.
Reeve's Show—Gayety, Washington, 13-18; Penn Circuit, 20-25.
Step On It—Gayety, Kansas City, 13-18; open, 20-24; Gayety, Omaha, 25-Dec. 1.
"Sliding" Billy Watson, Fun Show—Hurtig & Semon's, New York, 13-18; Cohen's, Newburg, N. Y., 20-22; Rialto, Poughkeepsie, 23-25.
Social Maids—Gayety, Boston, 13-18; Grand, Worcester, Mass., 20-25.
Step Lively Girls—Gayety, Milwaukee, 13-18; Columbia, Chicago, 20-25.
Talk of the Town—Majestic, Jersey City, 13-18; Hurtig & Semon's, New York, 20-25.
Temptations of 1923—Orpheum, Paterson, 13-18; Majestic, Jersey City, 20-25.
Town Scandals — Grand, Worcester, 13-18; Miner's Bronx, New York, 20-25.
Wine, Woman and Song—Colonial, Cleveland, 13-18; Empire, Toledo, O., 20-25.
Wonder Show—Miner's Bronx, New York City, 13-18; Empire, Providence, 20-25.
Youthful Follies—Lyric, Dayton, O., 13-18; Olympic, Cincinnati, 20-25.

### MUTUAL CIRCUIT

Broadway Belles—Majestic, Scranton, 13-18; Bijou, Philadelphia, 20-25.
Band Box Revue—Lyric, Newark, 13-18; Majestic, Wilkesbarre, 20-25.
Baby Bears—Lay off, 13-18.
Bandbox, Cleveland, 20-25.
Follies and Scandals—Garden, Buffalo, 13-18; Park, Utica, 20-25.
Frances Farr and her Pacemakers—Gayety, Louisville, 13-18; Broadway, Indianapolis, 20-25.
Georgia Peaches—Empire, Cleveland, 13-18; Peoples, Cincinnati, 20-25.
Heads Up—Band Box, Cleveland, 13-18; Garden, Buffalo, 20-25.
Hello Jake Girls—Olympic, New York, 13-18; Star, Brooklyn, 20-25.
Jazz Babies—Peoples', Cincinnati, 13-15; Gayety, Louisville, 20-25.
Jazz Time Revue—Plaza, Springfield, Mass., 13-15; Howard, Boston, 20-25.
Kandy Kids—Majestic, Albany, 13-15; Plaza, Springfield, Mass., 20-25.
Laffin' Three—Empire, Hoboken, 13-18; Gayety, Brookiyn, 20-25.
Lid Lifters—Star, Brooklyn, 13-18; Empire, Hoboken, 20-25.
London Gayety Girls—Park, Utica, 13-18; Majestic, Albany, 20-25.
Mischief Makers—Howard, Boston, 13-18; lay off, 20-25.
Monte Carlo Girls—Lay off, 13-18.
Pell Mell—Gayety, Broadway, Indianapolis, 13-18; Lyceum, Columbus, 20-25.
Pepper Pot—Lyceum, Columbus, 13-15; Empire, Cleveland, 20-25.
Pat White and his Irish Daisies—Majestic, Wilkesbarre, 13-18; Majestic, Scranton, 20-25.
Playmates—Bijou, Philadelphia, 13-18; Folly, Baltimore, 20-25.
Runaway Girls—Gayety, Brooklyn, 13-18; Lyric, Newark, 20-25.
Smiles and Kisses—Folly, Baltimore, 13-18; Lay off, 20-25.

## LETTER LIST

**LADIES**

Berkley, Ada
Blake, Mabel
Charnes, Marie
Chevalier, Rose
Diggs, Mrs. Arthur
Dooley, Mrs. Gordon
Fischer, Lillian
Gibson, Helen
Grant, Valentine
Harrison, Sisters
Henderson, Mrs. Grace
Holt, Victoria
Jones, Babe
Leggett, Mary
Le Roy, Vera
Lester, Lillian
Mapes, Mrs. Roy
Marlowe, Patricia
Marshall, Beulah
Mayselle, Irene
Merrill, Alma
Mesmer, Adelaide
O'Neil, Dixie
Pearson, Louise
Redmen, Minia
Reynolds, Billie
Rich, Mrs.
Schaper, C. E.
Stewart, Alice
Vernon, Billie
Williams, Alice
Wilson, Irene

**GENTLEMEN**

Barker, Irvin
Barr, A. E.
Barry, Leslie
Bird, Wiki
Brave, Chas.
Brown & Green
Burke, George
Burns, Leo.
Connelly, Lloyd L.
Costello, Geo. J.
Crafts, Charlie
Court, Ormsby
Dinkins, S. S.
Drummond, Cecil
Evans, Harry
Farrell, Jack
Fitzgerald, J. H.
Gano, Chas. E.
Hackett, Fred
Hevia, Harold
Hock, Harry
Kelso, Joe
Kelton, Aryan
Kennedy, Sam, Jr.
Ladell, Bert
Leigh, Andrew
Lewis, Philip J.
Lindley, W. Robert
Lodescher, Barney
Mansell, Harry
Mitchkoff, K. B.
Monte, Lou
Neauman, C.
Nordstrom, Leroy
Paulinttil, Phillip
Pendley, Chas.
Radford, Harry
Redfield, Lloyd A.
Valentine, R. C.
Woodruff, Charles
Woods, George

### WEBER GETS CUSTODY OF SON

Lawrence Weber, theatrical producer, was awarded the custody of Lawrence Weber, Jr., four year old son of Weber and Mrs. Edith Hallor Dillon, by a ruling handed down by Supreme Court Justice Burr last Saturday.

Frank H. Warder, Deputy State Superintendent of Banks, of No. 51 Chambers street, was appointed guardian to aid in supervising the boy. Under the terms of the ruling Mrs. Dillon will be allowed to see her son three times a week.

After her divorce from Weber, Ethel Hallor married Jack Dillon, the motion picture director.

### POLLOCK AT SOCIAL

Channing Pollock, author of "The Fool," was the guest of honor at the matinee social of the Drama-Comedy Club at the Hotel Astor on last Friday afternoon.

Mr. Pollock gave a talk on his play which is running at the Times Square Theatre, and one of the acts was given as part of the entertainment program by James Kirkwood and other members of the original cast.

**KATE, JENNIE or BERDIE SELFRIDGE,** daughter of **Alexander Wilson Selfridge,** or those having knowledge or information of her, will do a great favor by communicating with **E. ALLEN WILSON,** 5244 Jefferson Avenue, Philadelphia.

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1711—John P. Prenderville—Act.
1712—Fred and Marjorie Dale—Opening.
1713—H. A. Yerkes—Material.
1714—Theodore A. Wilde—Monologue.
1715—Chas. Brave—Title.
1716—Harry Fuller—Act.
1717—Murray & Al Howard—Material.
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